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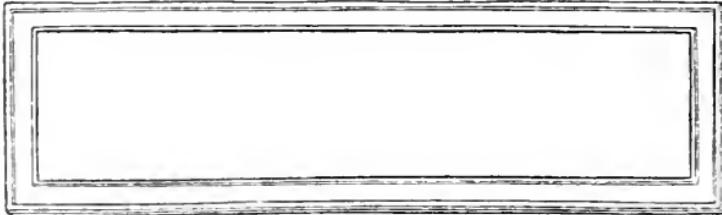
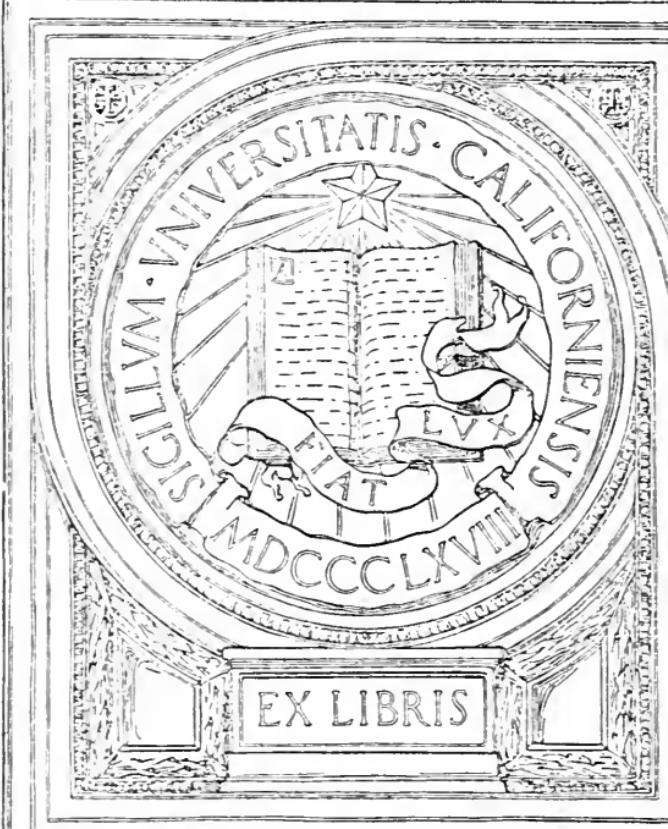
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GIFT OF

A. F. Morrison







COUNT ADOLF FRIEDRICH VON SCHACK.

Painted by F. von LENBACH 1870.

SCHACK GALLERY

IN

MUNICH

IN THE POSSESSION OF

HIS MAJESTY

THE GERMAN EMPEROR

KING OF PRUSSIA



FIRST EDITION

WITH 43 AUTOTYPICAL REPRODUCTIONS

MUNICH 1911.

(WALTER S. MANNING, LONDON-MUNICH.)

GIFT OF

THE MUNICH
MUSEUMS

G. HIRTH VERLAG, G. m. b. H. ART PUBLISHERS — MUNICH

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CATALOGUE OF THE
COLLECTION OF PICTURES.

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117. Rottmann: Sea Shore on the Coast of Greece.

PREFACE
TO THE 22ND GERMAN EDITION 1911.

For the benefit of the preservation and better hanging of the pictures, His Majesty the Emperor and King gave orders for the erection of a new building for the Schack Gallery, which was completed in the summer of 1909 by the Munich architect, Professor *Littmann*. The purpose of the gallery, as laid out in the Emperor's telegram (see page XIII) to the mayor of Munich, finds renewed ex-

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pression by the inscription which is printed outside the new building:

"Emperor William II to the City of Munich for the increase of its fame and to the memory of great artists."

In the vestibule beside the marble bust of Count Schack by Seeböck, a bronzetablet, — designed by J. H. Fischer, artistically modelled by A. Pruska and cast by von Müller — is placed in a prominent position. On it, is immortalised the Emperor's telegram as dedicated to the City of Munich. On the ground floor, exclusively pictures by modern artists have been hung, especially the pictures of Genelli and Neureuther as well as 33 pictures by Moritz von Schwind. On the first floor, by means of double doors in the Lenbach room, a direct connection with the reception-rooms of the adjoining Prussian embassy has been opened up, so that on festive occasions the gallery can be used. Besides this room, dedicated to the masterpieces of Franz von

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Lenbach, this floor contains a second sky-lighted room with copies from paintings of the old masters as well as rooms and cabinets with the pictures of Böcklin, Spitzweg, Feuerbach etc. On the second floor are additional three sky-lighted rooms in which the rest of the copies from paintings by old masters are hung. The building of this new edifice affords the possibility of now being able to view the collective pictures of the Schack Gallery in a thoroughly good light. These treasures, which even at the time of their very deficient hanging afforded pleasure and relaxation to wide circles in Germany, have now as it were, been of anew presented to Munich artists and art connoisseurs in the whole of Germany, by the Emperor. And the Schack Gallery, in its present form and shape, carries out in the fullest sense of the words the intentions of the Emperor, of helping to increase the fame of the City of Munich and as a memorial to great artists.

Munich, September 1909.

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PREFACE 1895.

The Schack Gallery was collected and arranged with great and tender care and with far-sighted intelligence by Count *Adolph Friedrich von Schack* in the sixties and seventies, in those rooms in which it is still now to be seen. After the death of the Count on April 14th 1894 the collection through testamentary will of its founder, passed into the possession of His Majesty the Emperor and King. His Majesty ordains through the following telegram to the mayor of Munich, that the gallery is to remain in Munich:

“I see from telegrams that Count Schack
“has made his picture gallery over to me.
“These art treasures which have become

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“endeared to Munich artists and citizens,
“as well as to all Germans, shall remain
“in Munich. May the inhabitants of Munich
“herein see a fresh proof of my imperial
“benignity and my interest in their wel-
“fare, in the same measure as I rejoice
“in possessing a house as an imperial land-
“mark in your beautiful city in the halls
“of which every art lover shall receive
“my welcome.

Wilhelm, Imperator Rex.”

In order that the gallery might remain in its former precincts, the gallery building was purchased by His Majesty and in the winter 1894—95 by royal command, it was improved through various additions, artistic as well as practical, by the architect, *Emanuel Seidl*. And in the interior it was entirely newly fitted up and redecorated. By the addition of a large room, the former dwelling of Count Schack, as well as of the second gallery hall underneath and the former library of the older apart-

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ments, so much new space was gained that the pictures could be hung much more advantageously than hitherto and so much more conveniently for artists to study.

In order to obtain a clearer survey the names of the artists are arranged in the catalogue alphabetically. As regards the titles of the pictures the notations chosen by Count Schack are retained. Added to the same are personal notices about the artists, the dates of the periods, so far as known, when they were painted, as also the signatures and measurings of the pictures. The introductory preface written by Professor *Richard Muther* will tend to entrance the value of the catalogue for every visitor to the gallery.

In the newly built vestibule the marble bust of Count Schack, which was sculptured in Rome by *F. Seeboeck* in the year 1894, has received a commanding position and place of honour being set up exactly opposite the entrance doors, whilst both portraits of the founder of

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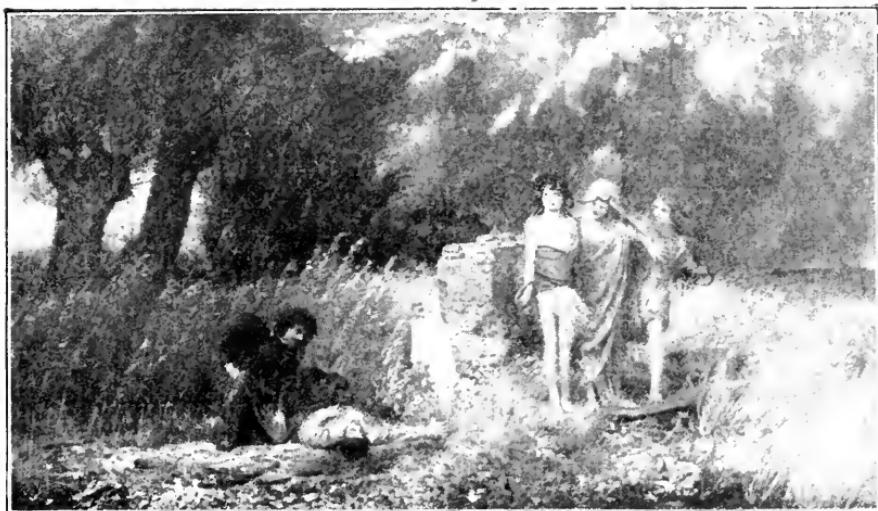
the gallery, painted by *Franz von Lenbach* in the years 1870 and 1875 are hung in prominent positions.

The reproductions of the illustrations taken from the great Gallery Paintings of Count Schack were mostly granted by the Munich Art Publishers Dr. E. Albert & Co. and we are also indebted to the Photografic Union in Munich for the reproductions of the Böcklin pictures.

Dr. Seidel

Director of the Art Collections in the
Royal Prussian Castles.





18 Böcklin: *Murderer pursued by Furies*.

INTRODUCTION

BY THE LATE PROF. DR. R. MUTHER.

Since the foundation of the Schack Gallery, four deceniums have elapsed, for pictures as well as for books — a dangerous and determining period. Those pictures, which do not preserve lasting juvenicence, very prematurely prove antiquated. Posterity expresses itself in freezing utterances. Sumptuous laurel wreaths, thrown

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to the living, are no guarantee. On those wreaths, given after death, each leaf is counted and of those works of art in particular, which originated forty years ago, very few indeed possess the power of speaking an intelligible language to the living generation of to-day. The interest which once made it so attractive, enhaled from a similar source as the interest for a newspaper and vanishes gradually as the paper becomes a day older. The works of the Schack Gallery have remained fresh, living and near to us. We do not view them as we do many in the New Pinakothek, as the antiquated decadescence of what was once the fashion. We stand before lasting works of art as in the Old Pinakothek. Count Schack possesses the fame — rarely found in an art collector — of having, on the whole, accumulated nothing but valuable objects. At the close of his life he was able to say with pride: "Of the good things which my epoch of art produced, I possess the best." Among the 274 numbers of which his gallery is composed there are few which are

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not enchanting in one way or another, and the majority of them are complete works of art.

Schack had formed his artistic judgement on his various travels. In Italy he studied the great masters of the renaissance, in Spain Velasquez and Murillo and by means of these associations he early won a sure guide for the judging of contemporary art. — When in 1857 he first came to Munich, the all-electrifying monumental painting and fantastic Genre was in its zenith. Historical painters resorted to the style and forms of greater epochs in order to meet the requirements of their day. Genre painters related witty and touching anecdotes by means of which they could satisfy the curiosity of an artistically susceptible public. —

The consciousness that the great masters in the history of art were geniuses, the knowledge that painting as such — without any tale-telling ingredient — can awaken feelings through noble rhythm of form and music of colour, had become entirely lost. For such true talents, Schack made research assisted in his endeavours by

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other fine-feeling art friends, — Paul Heyse in particular and the landscape painter, Karl Ross. And if, to a surprising degree, he was successful in discovering the right men — at the same time another purely humane object played a rôle.

Schack, all his life, felt himself an unappreciated genius. The icy cold and killing indifference, as he once writes, which the whole German nation at all times has shown towards my poetical and literary productions and which it still continues to show in the evening of my life, often affects me to the verge of despondency, so that I cannot repel the wish to have rather been born in England or Italy, in France or in Spain. I know these countries well enough to feel assured that I should there not have met with such want of sympathy as in the "Land of Poets and Thinkers". If any consolation is left to me, it lies in the hope that a susceptible posterity may know that I have not participated in the error which the German people have exercised upon others, on

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the contrary, have rather endeavoured to rectify the injustice done to them to the extent of my weak capabilities. And if I have succeeded in expelling the ban of non-recognition from which so many of some of the best of Germany's sons suffer, if only from a single one of them, I shall then be able to say in my last hours, that I have not lived in vain."

The unknown sought the unknown. "Without mentioning the fact that the celebrity of the day never dazzled me, it seemed to me more worth while to discover young talents or to give employment to such who were vegetating from want of patronage from the general public. I concluded that my gallery would preserve an independant character, as up to the present it had only contained pictures of artists, paintings by whom could be seen everywhere."

It is a strange fact in regard to unknown artists Delacroix was unknown as also Millet and Courbet. We could almost look upon it as a law of nature that the truly great remain unrecognised by their contemporaries only to

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receive their baton from the following generation. Exploitive minds are the scouts which are sent out by the majority, like feeling horns which a period sends out in advance before it slowly and carefully treads over untrodden roads itself. The advance guards themselves mostly go to ruin, but a monument later marks the spot wherethey have fallen. And Schack's protégés have, comparatively quickly, travelled the road from the "ecclesia militans" to the "ecclesia triumphans." He himself even could notify the fact in the book on his gallery. "That in many cases I have not erred in my principles, has already proved itself to be true. Most of the painters who form my gallery, were, when I knew them, unrecognised or still entirely unknown; they have however since acquired a number of admirers, first small, but ultimately gradually and gradually increasing." Were he still living to-day he could witness how the modest beginners of those times shine in the German firmament as solitary stars whereas the others, the once greatly fêted — sink like

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meteors into the night of oblivion. In buying the works of the “unrecognised” he has not only ameliorated want and given a new and joyful impetus to work to those already disengaged; but he has gained for himself the great advantage of having acquired the best art productions of his era — the works of the greatest geniuses of the century — at a comparatively low cost.

For *Buonaventura Genelli* he came too late for any intermediation on his part to have guided Genelli’s art into more solid grooves. Genelli was the true disciple of the unfortunate Asmus Jacob Carstens, who only saw his high ideal in the abstract beauty of line and who despised colour as something tributary and as vain pomp. Like Carstens he, during whole deceniums, only attempted hand-drawings and did not raise himself beyond the rhythmic limits of shade. And when towards the end of his life, he found himself placed before larger paintings, he faced them with childish awkwardness. His *Rape of Europe* as well as his *Heracles*

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53a. Genelli: Stage-Curtain.

with Omphale and the Battle of Bacchants, pictures of dull, pale, schematic colouring Genelli's prerogatives -- his fertile poetical imagination and his vast, almost passionate sense of form — which would have enabled him in a more prosperous art period to have become a prominent monumental painter, appear more in his well known engravings than in these pictures. The two Tragedies of the Rake and the Witch are pictures in which the

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141. v. Schwind: A Youth on his Travels.

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vain struggle with the difficulties of technical painting and total deficiency in sense of colour did not hinder him in working freely and easily.

On the other hand *Moritz von Schwind* cannot anywhere in the whole world be more devoutly appreciated than in the Schack Gallery. He too was in no way benefitted by the big orders which at that time were allotted out by King Ludwig I in Munich. — “Master Schwind, you are a genius and a romanticist”, said the King each time when he appeared in his studio, but he never bought anything of him. Schwind too, the pert and witty artist, had like Genelli forfeited the goodwill of high potent circles by his biting witticisms which were passed on to the general amusement of all. When Schack got to know him, no order worth mentioning had been given him for the last twenty years. To now be able to paint the Count of Gleichen was the fulfilment of his heart’s desire. And this indeed turned out to be one of his greatest masterpieces. He at least was free from the morbidness of that artificial romantic which at

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that time — the period of the old Düsseldorf school — sought a redemption in art in the revival of a misunderstood, sentimentally rigid mediævalism; he was spiritually impregnated with that which provided romanticism with the possibility of existence: with the purport of those forgotten and imperishable worlds of beauty which again were opened up. Others sought the blue flower, Schwind found it. He caused that magic charm which holds the senses bound to arise in the entire magnificence of its fairy splendour. He incorporates in painting the romantic art ideal as Weber does in music and like the “*Freischütz*” his creations will live for ever. There are many who heard him speaking of nymphs, gnomes and bantering sprites as if they were beings, the existence of which he seemed not for one moment to doubt. When once walking in the “*Annatal*” near Eisenach a friend smilingly remarked that it really appeared as if cobolds had marked the way and dwelt here, Schwind replied quite seriously: “Do you not believe it, I do.” He

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lived in the world of legends and fairy tales.

If ever a fairy really stood at the cradle of a mortal she stood over Schwind's cradle and during all his life he believed in her and raved about her. The man who was born in the country where Neidhart von Neuenthal had sung and the Parson of Kahlenberg had dwelt, saw Germany overgrown with ancient teutonic oaks round about the springs and rivers hovered elves, sweeping the trains of their snowy white raiments in the dewy fresh grass ; in the mountains dwelt the race of gnomes and in the lakes and ponds bathed Melusine. In him a part of the middle ages has again stepped into life, not in the yellowy, faded palour of the dead, but refreshed by the quickening breath of the present. The Schack Gallery contains no less than 34 works of his, more than all the other public and private galleries put together. And one is more beautiful than the other. "Des Knaben Wunderhorn", the "Berggeist Rübezahl", who wanders alone through the wild mountain forests, the Hermit, the Dance of the

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140. v. Schwind: Early Dawn.

Elves, the Erlkönig, the Knight and the Nymph, the Hours of the Day, Wieland the Smith, the Dream of Erwin von Steinbach — all are overshadowed with the magic charm of romance. Here is nature without mawkishness, — the tenor of old German fairy tales and Hans Memlincs naïveté, — in addition to the sentiments so full of

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139. v. Schwind: The Wedding Trip.

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nuances of the present day. How strong and brave these men are, these women how charming, tender and noble. What a pure virgin art this is, such as his master himself was, an innocent, harmless, cheerful disposition. A landscape painter through and through, he relates us of the rest and peace in German forest-land, of the hour of a summer night, when no wind is stirring, no leaf is moving and when the mists arising from the meadows are transformed into the white veils of elves and the golden edged waves of the sea into the flaxen hair of mermaids, — who whilst playing their harps in the moonlight perform their taunting movements to the solitary wanderer who comes along treading his lonely path. His landscapes are rather felt and loved than noticed, but yet impregnated by an entirely modern conception of nature. No German in those days could have grasped the life of the forest with such close familiarity.

The refreshing rays of the morning sun breaks through the light green of the young beeches and springing from branch to branch

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transforms the sparkling dewdrops into diamonds and the beetle creeping in the soft grass, into gems and gold. "The spirit of creation passes quietly through the forest."

A kindred nature was *Edward Steinle*. Like Schwind, he too was a native of Vienna and like the latter he has become immortal less on account of his religious paintings than by his fairy tale pictures. His Loreley in the Schack Gallery looking down from the high rock as a Medusa-like harbinger of death, his Tower-Warder gazing dreamily into the distance over the houses of the old town, his Violinist playing on the summit of the castle, all these pictures possess that musical, poetical freshness of feeling and spontaneous naïveté so characteristic of Schwind as an inheritance from his Viennese home.

Carl Spitzweg, in whose charming pictures we find tender and discrete sentiment combined with realistic detail work, may also be counted among the few, who apart from the domineering crowd, worked and produced

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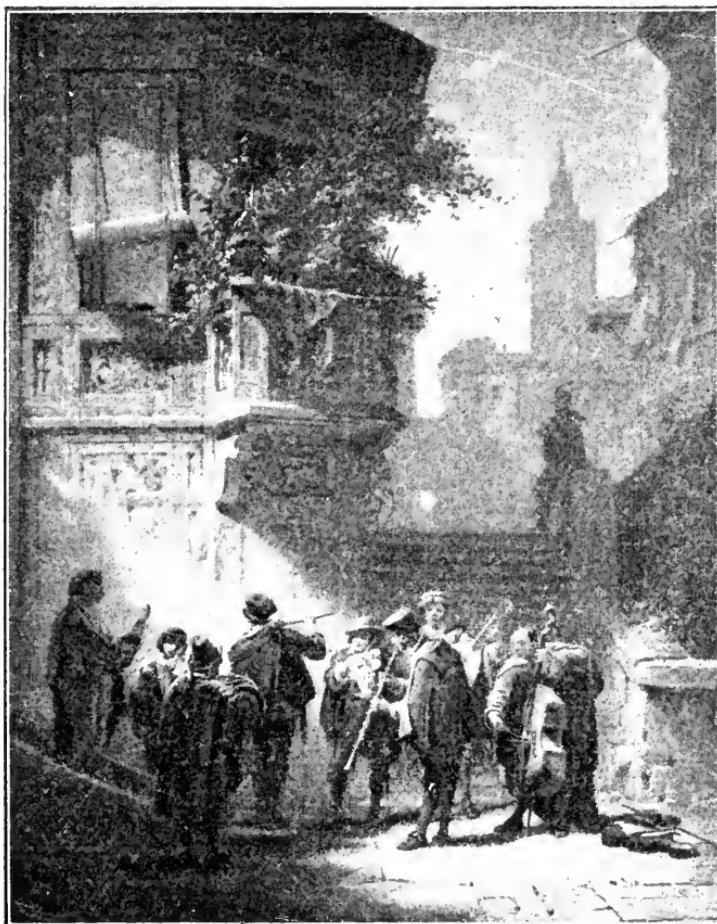
175. Steinle: Loreley.

silently to the end of their days. He stood in the closest friendship to Schwind and as a matter of fact they both have many character-

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ristics in common, only that Schwind was more a romanticist. The former carried our thoughts into remote, prehistorical distance — the latter with a thorough feeling for reality, kept himself as it were, bound to the earth. Like *Jean Paul* he abounds in fine humour which sports in airy dreamings, yet like the former he revels with all the glee of the provincialist in the pictures of his narrowly limited world. He loves, as Schwind does, the hermits and inhabitants of the woods, witches, nymphs and magic charms, but at the same time he is quite at home and comfortably at ease with the simple schoolmaster, the poor seamstress, even giving shape and form in evident good humour to his own little sorrows and joys. Something of Eichendorff's homely pedantry dwells in his German country town idylls, at the same time a cleverness which even at the present day commands our greatest respect. In his works everything connected with romance is combined: the odour of the forests and the songs of birds, the pleasure of travel and

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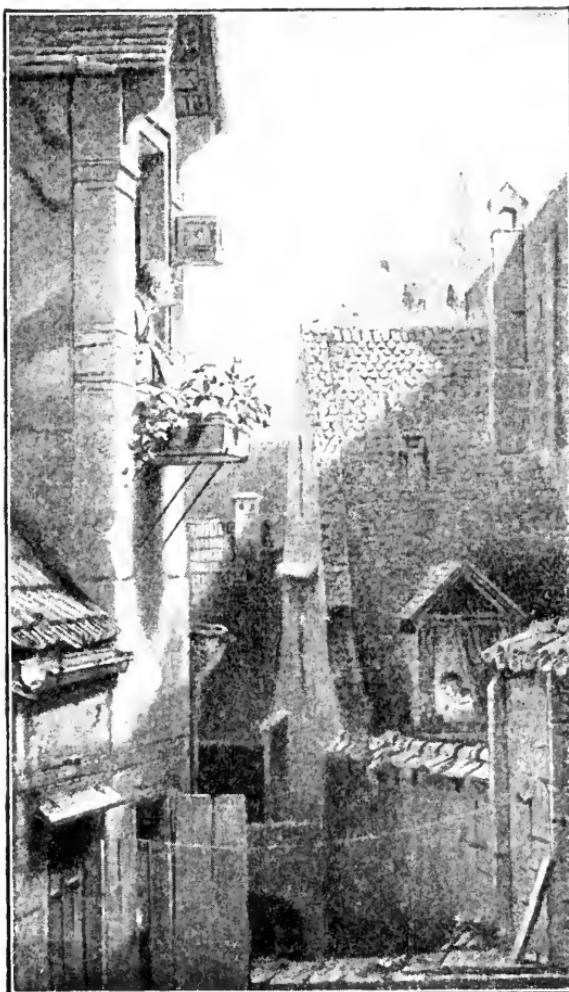
163. Spitzweg: The Serenade.

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provincial still life, the peace of the sabbath and moonlight, vagrants, soldiers and wandering musicians, students singing students' songs, scholars and learned men, mayors, sheriffs and aldermen, long-haired artists and strolling actors, red dressing gowns, green slippers, night-caps and pipes with long sticks, serenades and night watchmen, sparkling fountains and singing nightingales, soft summer zephyrs and pretty girls who half awake and combing out their hair gaze down from turrets to greet the wanderer.

Hellenism which might almost be called the spirit of Grecism itself is expressed in the works of *Anselm Feuerbach*. Goethe's saying: "Let every one be a Greek according to his own way of thinking, but let him be one" — became verified in Anselm Feuerbach. What the German classics, Carstens and Genelli in the beginning of the century, strove after in vain — he succeeded in accomplishing: whereas the former were content with intimating and giving a general approximative symbolism of poetical ideas from Greek poets — in Feuer-

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164. Spitzweg : The Hypochondriac.

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bach's works, Hellenism perfected in Germany, grand and noble works beyond all criticism. With him the classical was not imprinted outwardly on him, but was innate. — It was an inheritance from his father the archaiologist, the sensitive composer of the vatican Apollo, to whom the genius of Greece was so entirely disclosed and in consequence of which when he removed from Paris to Italy he was thoroughly schooled in being prepared to understand the noble gentility of ancient art more thoroughly than his French master, Couture, was able to. The Schack Gallery contains no single work of Feuerbach's last period, when he was Feuerbach through and through, the period to which the Banquet of Plato, Medea, Iphigenia belong, but the individuality of the "posthumous Hellene" appears in the pictures to be found here. Proportion, nobility, simple and spontaneous nobleness are the chief characteristics of the Pietà, this mother of the Saviour who in silent sorrow bends over the body of the divine Son and these three kneeling women

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34. Feuerbach: Pietà.

whose silent grief is of such impressive potency, the more so on account of their motionlessness. But also too the bathing Children, the Madonna, the scene of a Roman Family, the Idyll of Tivoli, Francesca di Rimini, the Garden of Ariosto and Hafis at the Well, are all of them fine picturesque creations born of a fantasy nurtured by the grand art of the ancients and which was wholly imbued with the glories of the antique world. Here exists nothing that

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36. Feuerbach:
Children, playing music.

is superfluous, nothing unforeseen. The noblest simplicity of language, a grecian rhythm in every transition, the beautiful lines of bas-relief, crude colours and strict form.

Out of Feuerbach's art a lofty, heroical spirit seems to address us. Italy had freed him from everything that was untrue and premeditated and which in those years so disfigured German art — had freed him from

theatrical idiosyncrasies, by which he was accustomed to have just ideas about every obtrusiveness in costume, paint, posture and movement, light and scenery. In place of the habitual model posing with its intentional attitudes and grimaces, he set up a simple, great and plastic style and expression of form. His study appears as one continual drilling of the eye, a learning

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to see and hold fast the main point, the momentous lines in nature as well as in the human body. In the sixties, when he sent in pictures to the German exhibitions, the majority of the onlookers did not understand them.

As Goethe, on returning from his Italian journey, disheartenedly complains that the public no longer read his books and that his *Iphigenie* was lying like a piece of lead in the booksellers' shops, so too Feuerbach whilst in Italy had become a stranger to his own countrymen. Some blamed the monotony and sameness of his female types, others the grey cheerlessness of his colouring, others again the stagnancy and motionlessness



40. Feuerbach: Hafis at the Well.

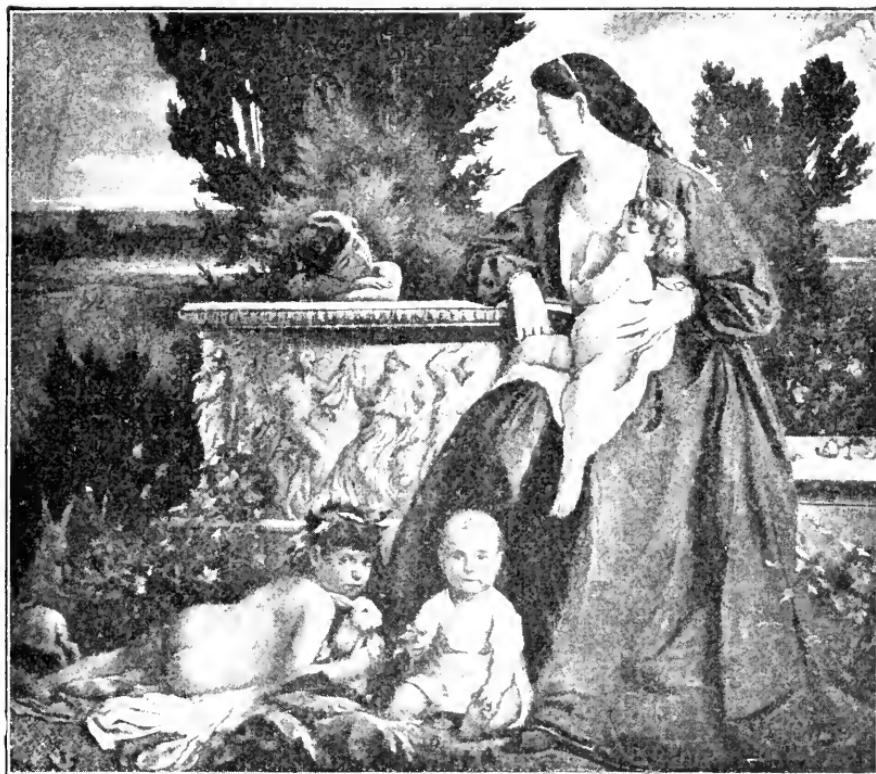
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39. Feuerbach: Laura in the Church.

of his figures and others that the pictures told no tale. Through the want of judgement in his contemporaries *Anselm Feuerbach* was ruined. But the world is just, even if it takes time to be so. Nowadays we perceive and

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41. Feuerbach: Mother with Children.

understand the grand harmonious chord in Feuerbach's language. His proud prophecy: "Believe me that in fifty years time my pictures will receive tongues and say what I

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was and what I aimed at'', was quicker fulfilled than he himself had believed.

And now to him, the grandest and noblest of all. As Feuerbach so too had *Arnold Böcklin* during long deceniums, to suffer from the want of wit and judgement of the masses. Wherever a work of his appeared it was scornfully sneered at and persecuted by the most foolish sarcastic remarks. But as contrasted with Feuerbach he was possessed of one very unmodern quality: he was exuberantly healthy going his way in Olympic tranquility, indifferent to all praise and blame and attained an end so far that he himself lived to witness his own triumphs. For nowadays nobody will for one moment doubt the fact that Böcklin may be considered to be the greatest genius of the nineteenth century, a master who in his entire historical significance only later generations will be able to appreciate. When in the sixties Schack, in the book about his gallery, wrote the chapter on Böcklin, he classed him, not finding a suitable heading, among the historical landscape painters along-

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20. Böcklin: A Sepherdess.

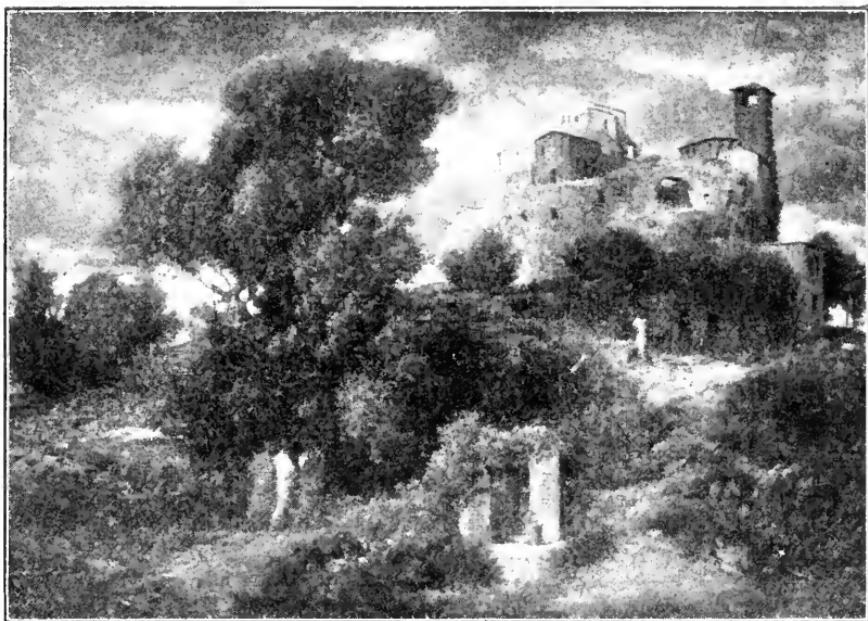
side with Koch and Rottmann, Lessing and Schirmer. Compared to the later artists this

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master will appear less a follower than as an antipode. All their art was a kind of dallying with old historical painting. Taking up some literary subject they interpreted the action as set down by the author and surrounded their figures with imaginary landscapes which in general corresponded to one's ideas of those abodes that we mostly attribute to hermits, patriarchs and anachorets.

With Böcklin the situation was reversed. He is in his entire nature a landscape painter and he is the greatest landscape painter of the nineteenth century, no one-sided specialist as were the classicists of Fontainebleau, such as were Corot, Millet and Rousseau, but as inexhaustible as infinite nature itself. He publishes the praises of a glorious spring all teeming with life. White snowdrops are ringing to proclaim its approach, primroses in yellow and violets in blue are merrily nodding, and hundreds of little mountain rivulets rush down to the valley to announce that spring has come. Here Nature beams, buds, breathes fragrance

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32. Böcklin: On the Way to Emmaus.

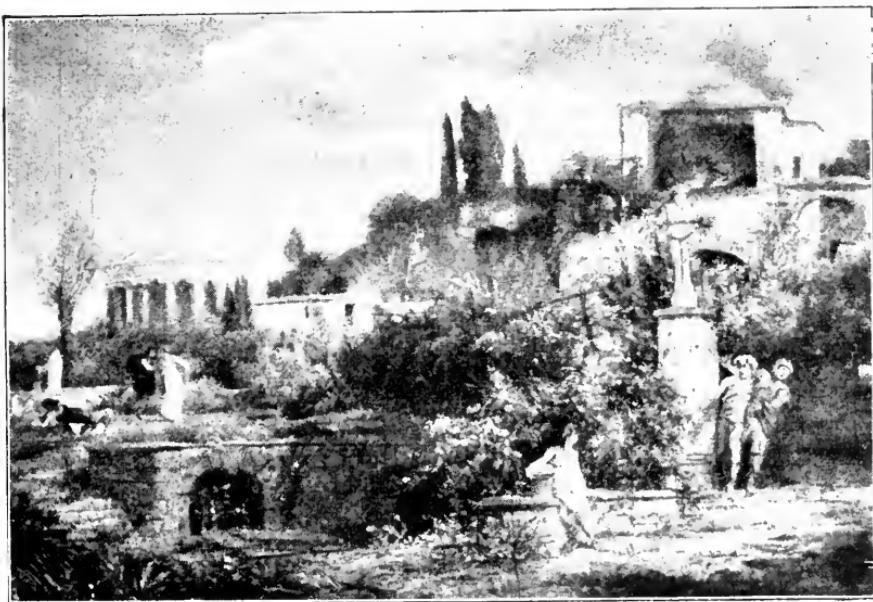
and tingles with all the colours of the summer. Purple striped tulips edge the paths. Hyacinths and daisies, anemones and dandelions fill the meadows in yellow hordes; down in the valley the narcissi are blooming and the whole atmosphere is heavy with intoxicating perfumes. But side by side with such charming idylls he

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has unfurled with marvellous sublimity just as many plaintive elegies and stormy tragedies. Here in a dark autumn landscape tall dark cypresses are being blown about hither and thither in howling storm and rain. There we see lonely islands appear or half ruined castles of solemn aspect and overgrown with ivy arising as it were out the sea and listening eli-giacally to the plaintive whisperings of the waves.

Böcklin has painted everything, the delightful and the heroic, the passionately aroused and demoniacal phantastic, the combat of the surging waves and the eternal peace of stolid masses of rock, the wild commotion of the heavens and the restful peace of flowery meadows. The apparitions and impressions which he derived from the presence of nature remained in his memory like as it were in a large store-house. And now another process is effectuated in his imaginative brain. What those representatives of heroic landscape fore-boded but only endeavoured to attain through the feasible means of illustrating passages from

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24. Böcklin: Old Roman Wine-Tavern.

the poets — the organic combination of figures and landscape — is performed by him with the power and might of intuitive conception. The mood which the sight of a landscape arouses in him transfers itself into the contemplation of living beings, of beings which appear to be the latest condensation of nature-life itself, as the tangible incorporation of

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the spirit of nature. In like manner as he causes the dragon to crawl out of his lair in the darkness of a mountain glen, as in the wilderness he causes the revenging furies to rise up in front of the murderer, so in the same way when, in the dormant heat of a scorching noontide an unaccountable sound is suddenly heard, he causes the Grecian Pan to return to life who awakens the shepherd from his dream and jeeringly neighs after the terrific fugitive. The mysterious voices which abide in the calm of the forest encircle him and the phantom, born of stimulating emotions, becomes a ghostly unicorn stepping along inaudibly with a fairy maiden dressed in flowing white raiment — on its back. In the beneficial thunder-storm cloud hovering over the expanding mountain summit he sees the enormous body of the giant Prometheus, who has fetched the fire from heaven and now, fettered to the mountain top, lies stretched out — in the same colour as the cloud — over the landscape. In an awe-inspiring, barren autum-

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nal landscape with ruined castle in a glaring light appears to him the figure of death who is riding by on his fallow horse at a hobbling pace past shaky old broken trees in the midst of thunder and lightening. A sacred grove insularly enclosed with venerable old trees standing erect and waving their rustling tops, becomes, as if by magic, peopled by solemn priests in white raiments who are approaching in stately procession and are falling down in prayer before the sacrificial flame. Naiads and tritons join together, caressing and prattling in their ride over the sea, symbolising the fleeting, searching and finding of the merry, dancing waves.

His creative principle seems to be founded, one might almost say upon the same overwhelming touch of nature which once gave birth to the forms of Grecian myth and fable, in those Saturnian times, when, to quote Schiller:

“Alles wies den eingeweihten Blicken
Alles eines Gottes Spur.
Diese Höhen füllten Oreaden,
Eine Dryas lebt in jedem Baum,
Aus den Urnen lieblicher Najaden
Sprang der Ströme Silberschaum.

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Dieser Lorbeer wand sich einst um Hilfe,
Tantals Tochter schweigt in diesem Stein,
Syrinx' Klage tönt aus diesem Schilfe,
Philomelas Schmerz aus diesem Hain."

And in this entire versatility can Böcklin only be properly estimated in the Schack Gallery. Scattered in various directions are indeed other splendid pictures*) to be met with but nowhere are works of the best and most rest period to be found in such completeness. With these names the principal contents of the gallery are by no means exhausted.

By *Cornelius* is one of his rare oilpaintings, the Flight into Egypt, by the Nazarene *Joseph Führich*, well known from engravings of the same. The inauguration of Christianity in the German Primeval Forests, by *Heinrich Hess* a portrait of the sculptor Thorwaldsen, by the fascinating illustrator *Eugen Neureuther* in addition to several other works, we notice an especially interesting picture representing the

*) In Munich, at the New Pinakothek, in the private possession of Dr. G. Hirth, Th. Knorr, Paul Heyse, Alb. Keller, Richard Wurm Max Kustermann, Director Fritz Schwartz.

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old master *Cornelius* among his contemporaries *Klenze*, *Gärtner*, *Schwanthaler*, *Rottmann*, *Peter Hess* and *Kaulbach*. *Carl Piloty* who as professor and teacher exercised such a great influence on Munich art is represented by one of his historical paintings: "Columbus, when discovering the new world"; *Franz Dreber*, *Böcklin*'s remarkable double, with a *Sappho* on the sea shore; *August Henneberg* with a Wild Chase — a duplicate of which hangs in the National Gallery at Berlin; the genial *Hans von Mareés* with a picture of great significance in point of colour. "Horses being driven to the horse-pond." *Wilhelm Lindenschmit* is represented by "The Fischer" after Goethe's ballad. The development of landscape painting can be most closely traced to the very beginnings of "Paysage". By the old Tyrolese *Joseph Anton Koch* the elder, who in the beginning of our century possessed the courage and dared to paint landscapes, we see a "Tiler's Cottage near Olevano". *Carl Rottmann*, the painter of the frescos under the ar-

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cades of the Munich Court Gardens, contributes a few stereotyped landscapes and *Friedrich Preller* two Odyssee pictures. *Fritz Bamberger* represents the time when German landscape painting wandered about the whole world with all the eagerness of the discoverer, believing only to be able to find suitable motifs abroad. *Christian Morgenstern* and *Edward Schleich* set into motion that activity, which in the simple, honest observation of nature pictured and described the charms of the home-country.

If I refrain from mentioning *Lenbach* till towards the end, my reason for so doing lies in the fact of his contributing to the fame of the Gallery more on account of his copies than by his original paintings. On the other hand the shepherd boy, lying stretched out on his back in the long, flowering grass and who is gazing upwards into the dusty atmosphere of a Roman summer's day where butterflies and dragonflies are flitting — is certainly a very excellent picture indeed — which maintains a fixed position in the history of German painting.

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Such bare realism without heed or scruple, so free and daring — breaking with all hitherto established rules and principles in the representation of actuality — was in the year 1856 something totally strange and new in Germany. With such implicit truth no one in modern times up to the present had ever seen nature thus represented. The brown boy seemed to be lying there plastically modelled in the glowing sunshine, the naked, sunburnt feet covered with the dark dust and crustated mud from the marshy, damp soil. It is furthermore of great interest to become acquainted in this gallery with a few landscapes by Lenbach, the only ones he probably ever painted. His own portrait too, painted by himself is a magnificent composition. But first and foremost the copies which he painted for Count Schack are really quite unsurpassable. Almost immediately on his settling down in Munich he received the commission from Schack to copy some of his favourite pictures in Italy and Spain and during these years he passed through a thorough training

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71. v. Lenbach: Female Portrait.

such as none of his contemporaries ever experienced, a training which eventually led him up to the well-earned triumphs of his own original art. When his portraits bear the stamp of the noble old masters so suitable for every gallery, the fact must be attributed to the

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73. v. Lenbach: *Portrait of the Artist, by himself.*

knowledge which he acquired in the production of these copies — the very best certainly which history can record, the only ones assuredly which, as Schack himself writes "could be exchanged with the original without anyone being able to perceive it." He, with magic

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charm, reproduced Titian and Rubens, Velasquez and Giorgione, Tintoretto and Murillo, Andrea del Sarto and Van Dyck. No other artist ever bored so thoroughly into the intricacies of their technique. But he also got to know and ever remained cognisant of their greatness to its fullest extent, so that we stand as if facing the originals themselves revelling in the enjoyment of the choicest picturesque effects and are enabled to study the great masters in all their humours. Other copies by *August Wolf*, *Carl Schwarzer*, *Ernst von Liphart* and *Hans von Marées* do not, it is true, come up to the same level as Lenbach's but still they too are very clever contributions gaining a heightened significance from the fact that they one and all are reproductions of really prominent works of art, the originals of which, in addition, are placed beyond our reach either on account of their being exhibited in remote countries or otherwise unfavourably hung. As a matter of fact, the influence which Schack's collection of copies in particular exercised upon modern art is

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most predominant. In these rooms the Munich artists of the seventies sought advice and counsel in order to climb up once more to the summit of that style of painting, abounding in nuances and so totally alien to the previous inadequateness of colouring. And these rooms in the future too, will be a home of refuge to them, where — ever and anon — true and noble art will be preached to them by dumb prophets.

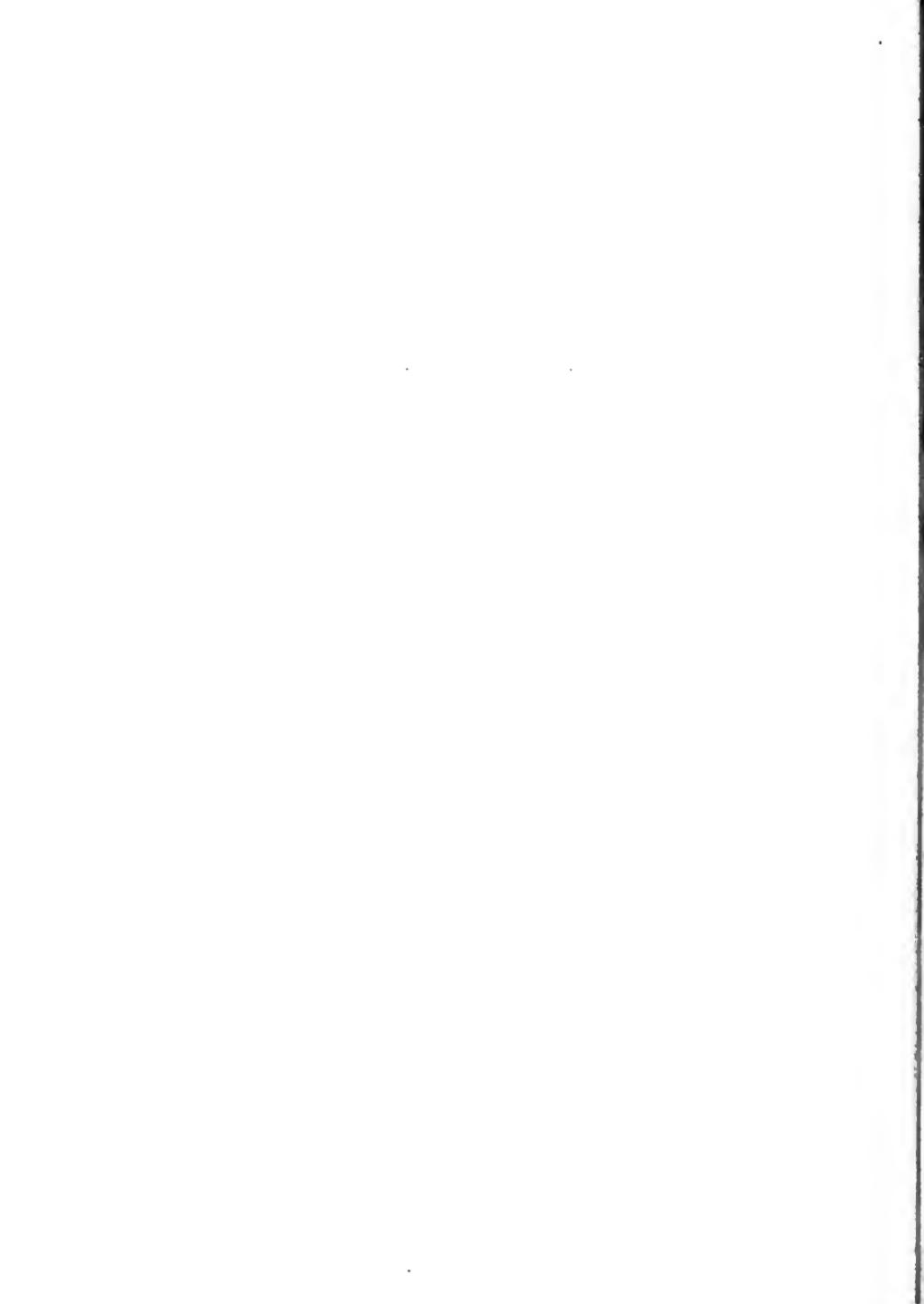
May 1895.



I.

ORIGINAL PAINTINGS

(Pictures marked with an asterisk (*) are those of which autotypical illustrations are given.)





37. Feuerbach: Children, bathing.

Bamberger, Fritz.

Born on the 17th of October 1814 in Würzburg, died on the 13th of August 1873 in Neuenhain near Soden in the Taunus.

1 View of Gibraltar.

Signed: F. Bamberger f. 1863. h. 0,99 m, br. 1,44 m.

2 View of Toledo.

Signed: Bamberger 1862. h. 0,25 m, br. 0,33 m.

3 The Bridge of San Miguel near Toledo.

Signed: F. Bamberger. h. 0,30 m, br. 0,41 m.

4 View of the Sierra Nevada.

Signed: F. Bamberger. h. 0,38 m, br. 0,64 m.

5 A Sunset in the Sierra Nevada, in the background is the Peak of Mulhacen.

Signed: F. Bamberger f. 1863. h. 0,75 m, br. 0,56 m.

BAMBERGER — BODE



II. Bode: The Legend of Pipin and Bertha.

6 View of a Landscape on the Slope of the Sierra Nevada near Granada.

Signed: F. Bamberger f. h. 0,30 m, br. 0,41 m.

7 The Lake of Albufera near Valencia.

Signed: Fritz Bamberger f. 1863. h. 0,45 m, br. 0,73 m.

Beckerath, Moritz von.

Born 1838 in Krefeld, died on the 17th of September 1896 in Munich.

8 Alarich's Burial in the River Busento.

Signed: Beckerath. h. 1,43 m, br. 1,00 m.

Bode, Leopold.

Born on the 11th of March 1831 at Offenbach.

9 A Mother with her Child. The motif is taken from "The Chronicle of a Wandering Scholar" by Clemens Brentano.

Signed: L. Bode. h. 0,81 m, br. 0,51 m.

*10 The Bride of the Alps.
From a Swiss legend.

Signed: L. Bode 1864.
h. 0,74 m, br. 0,44 m.
(see illustration.)

*11 The Legend of Pipin
and Bertha or the
Legend of the Birth
of Charles the Great.
Picture with two pan-
nels. (illustration of the
picture, see page 48.)

Pipin, King of the Franks, had chosen for his wife Bertha, daughter of the Prince of the Suabians. The Legend calls her the Spinner or Bertha with the Big Foot, from the fact that one of her feet was larger than the other owing to constant spinning. The King's ambassadress, however, angry at finding that a foreigner was to become Queen, caused Bertha to be exposed in the forest, a prey to wild beasts, but she is saved by an angel sent from Heaven.

(Picture to the left.)
h. 1,04 m, br. 0,52 m.



10. Bode: The Bride of the Alps.



15. Böcklin: Villa on the sea.

Following the course of a brook Bertha eventually reaches a mill, where Pipin whilst on a hunting-trip finds her again and recognises her from the size of her foot as had been foretold him by his astrologer (Picture to the right).

h. 1,04 m, br. 0,52 m.

Pipin, however, only returns after an absence of three years during which he

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27. Böcklin: A Nereid and a Triton.

has been engaged in violent conflicts. He seeks Bertha's parents and together they go to find Bertha whom they meet, carrying his infant son, Charles the Great, who was born in the mill. (Picture in the centre.)

Signed: Bode 1876. h. 1,04 m, br. 1,64 m.

Böcklin, Arnold.

Born on the 16th of October 1827 in Basel, died on the 16th of January 1901 in Fiesole.

12 Idealistic Landscape in a southern Forest, with Figure of a Nymph reposing by a Spring.

Signed: Böcklin. h. 1,28 m, br. 1,11 m.



28. Böheim: Two Satyrs chasing a Hare.

13 Wild and rocky landscape, with figure of an Anachorete.

Signed: A. B. h. 1,04 m, br. 0,57 m.

14 Pan frightening a Shepherd.

Signed: Böcklin p. 2. Rad. h. 1,32 m, br. 1,09 m.

*15 Villa on the Sea-Coast, in the foreground figure of a female in mourning-dress.

Signed: A. Böcklin. h. 1,23 m, br. 1,72 m.
(illustration of the picture, see page 50.)

16 Villa on the Sea-Coast. Same representation in a different phase and colouring.

Signed: A. Böcklin 1865. h. 1,21 m, br. 1,73 m. *

17 The Shepherd's Complaint. A young shepherd lamenting his woes of love at the entrance to the vault of the beautiful Amaryllis, according to the third idyl of Theocrites. 1865.

Signed: A. Böcklin pinx. h. 1,35 m, br. 0,97 m.

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*18 A Murderer before whom after the committal of the deed furies appear, shutting off all way of escape.
Signed: A. Böcklin 1870. h. 0,78 m, br. 1,39 m.
(illustration of the picture, see page 1.)

19 Wild and rocky landscape illustrating the verses of Goethe:
»Kennst du den Berg und seinen Wolkensteg?
Das Maultier sucht im Nebel seinen Weg.
In Höhlen wohnt der Drachen alte Brut.«
Signed: A. Böcklin 1870. h. 1,50 m, br. 0,92 m.

*20 A Shepherdess with her Flock.
Signed: A. B. h. 0,61 m, br. 0,53 m.
(illustration of the picture, see page 29.)

21 Idealistic Landscape in Spring.
Signed: A. Böcklin. h. 0,72 m, br. 0,58 m.

*22 Idealistic Landscape. On the Way to Emaus.
Signed: A. Böcklin. h. 0,92 m, br. 1,38 m.
(illustration of the picture, see page 31.)

23 A Holy Grove.
Signed: A. Böcklin. h. 0,80 m, br. 1,01 m.

*24 An Ancient Roman Tavern in Spring.
h. 0,61 m, br. 0,96 m.
(illustration of the picture, see page 33.)

25 Landscape in Autumn, with a figure of Death on horseback.
Signed: A. Böcklin. h. 0,76 m, br. 1,33 m.

26 Italian Villa in Spring.
h. 0,79 m, br. 1,02 m.

BÖCKLIN — BÖHEIM — CATEL — CORNELIUS

*27 A Nereid and a Triton blowing a shell-horn upon a rock amid the stormy Sea.

Signed: A. Böcklin. h. 1,02 m, br. 1,91 m.
(illustration of the picture, see page 51.)

Böheim, Carl.

Born 1830 in Wiener Neustadt, died 1870 in Stuttgart.

*28 Two Satyrs chasing a hare in the Roman Campagna.

Signed: C. Böheim. h. 0,40 m, br. 0,84 m.
(illustration of the picture, see page 52.)

Catel, Franz.

Born on the 22nd of February 1778 in Berlin, died on the 19th of December 1856 in Rome.

29 The Theatre of Taormina in Sicily.
h. 0,38 m, br. 0,61.

Cornelius, Peter von.

Born on the 23rd of September 1783 in Düsseldorf,
died on the 6th of March 1867 in Berlin.

*30 The Flight into Egypt. This picture was painted in Rome about the same time, when Cornelius painted the famous frescos of the Casa Bartholdy (dated about 1818). Until 1864 the picture belonged to the painter Wittmar, Joseph Koch's son-in-law, who also painted the landscape.

h. 0,53 m, br. 0,70 m.
(illustration of the picture, see page 55.)



30. v. Cornelius : The Flight into Egypt.

Dreber, Heinrich Franz.

Born on the 9th of January 1822 in Dresden, died on the 3rd of August 1875 in Rome.

31 Sappho on the Sea-Coast.

Signed: Dreber. h. 1,66 m, br. 2,35 m.

Feuerbach, Anselm.

Born on the 12th of September 1829 in Speyer, died on the 4th of January 1880 at Venice.

*32 The Garden of Ariostes 1863.

Signed: A. Feuerbach. h. 1,02 m, br. 1,53 m.
(illustration of the picture, see page 56.)

*33 Portrait of a Roman Lady 1863.

Signed: A. Feuerbach. h. 1,00 m, br. 0,81 m.
(illustration of the picture, see page 97.)

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32. Fenerbach: The Garden of Ariostes.

*34 The Dead Christ; a Pietà, with figures of the Holy Mother and three other women.

Signed: A. Feuerbach 1863. h. 1,33 m, br. 2,66 m.
(illustration of the picture, see page 23.)

*35 Francesca di Rimini and Paolo, her beloved. The scene is taken from the 5th canto in Dante's Hell.

Signed: A. Feuerbach 1864. h. 1,35 m, br. 0,98 m.
(illustration of the picture, see page 68.)

*36 Children playing and singing, listened to by a Nymph. In the background, the Lake of Nemi.

Signed: A. Feuerbach 1864. h. 1,98 m, br. 0,93 m.
(illustration of the picture, see page 24.)

*37 Children, bathing.

Signed: A. Feuerbach. h. 0,74 m, br. 1,47 m.
(illustration of the picture, see page 47.)

FEUERBACH — FISCHER — FRIES

38 The Madonna and Child, with figures of four Angels.

Signed: A. Feuerbach. h. 0,62 m, br. 0,50 m.

*39 Laura in the Church of Avignon, when seen for the first time by Petrarch. 1865.

Signed: A. Feuerbach. h. 1,61 m, br. 1,98 m.
(illustration of the picture, see page 26.)

*40 Hafis at a Well.

Signed: A. Feuerbach 1866. h. 2,37 m, br. 1,36 m.
(illustration of the picture, see page 25.)

*41 A Mother with Children playing at a Well.

Signed: A. Feuerbach 1866. h. 1,34 m, br. 1,56 m.
(illustration of the picture, see page 27.)

42 Idyll of Tivoli.

Signed: A. Feuerbach. h. 1,90 m, br. 1,27 m.

Fischer, Ludwig Hans.

Born on the 2nd of March 1848 in Salzburg.

43 Garden of the Generalife in Granada.

Signed: Ludwig Hans Fischer 1885, Wien.
h. 0,27 m, br. 0,36 m.

Fries, Bernhard.

Born on the 16th of May 1820 at Heidelberg, died on the 21st of May 1879 in Munich.

44 The Valley of the Oreto and the Admiral's Bridge near Palermo.

Signed: Bernhard Fries. h. 0,96 m, br. 1,29 m.

45 View of the Mamellen near Civitella in the Sabiner Mountains.

Signed: Bernhard Fries. h. 0,96 m, br. 1,28 m.

Führich, Joseph von.

Born on the 9th of February 1800 at Kratzau in Böhmen,
died on the 13th of March 1876 in Wien.

46 The Introduction of Christianity in the German Primival Forests. In the centre, beneath a roof of foliage, stands a statue of the Mother of God, in front of which is the figure of a knight praying. Beside is seen a preacher surrounded by children. To the left are the figures of heathen warriors and a hunter engaged in an encounter with an ox; to the right that of a monk in the act of saving a child from the river, while other monks are seen engaged in clearing the forest, thereby facilitating the cultivation of the land, so helping to spread the cult of Christianity. In the background is a Monastery.

A copperplate engraving of the above is shown in the work "Monuments of German Art" by the famous Ernst Förster.

Signed: Joseph von Führich. h. 1,60 m, br. 2,54 m.



48. Genelli: The Vision of Ezechiel.

47 The Death of Johann von Nepomuck. At Prague the saint was thrown into the river Moldau by the command of King Wenzel and his dead body was found the next morning by the poor, whose benefactor he had been.

Signed: Joseph R. von Führich A. D. 1865.
h. 1,57 m, br. 2,53 m.

Genelli, Buonaventura.

Born on the 27th of September 1798 in Berlin, died on the 13th of November 1868 in Weimar.

*48 Ezechiel's Vision. Water-colour drawing.

Signed: Buonaventura Genelli fec. h. 0,61 m,
br. 0,91 m.

(illustration of the picture, see above.)

49 The Rape of Europe. According to the
2nd Idyll of Moschus, where it is said:

"rasch hüpfte der Stier fort
 Mit dem ersehnten Raub, und eilig gelangt'
 er zum Meere.
 Rückwärts wandte sie sich und rief und
 streckte die Hände
 Gegen die Freundinnen aus, doch konnten
 ihr diese nicht nahen.
 Da lag heiter beruhigt die Flut beim Nahen
 des Stieres,
 Wassergetier sprang auf zu den Füssen
 des Zeus in der Runde,
 Und auf dem Schwall hingaukelte froh der
 Delphin aus der Tiefe.
 Aber die Nereustöchter entstiegen der See,
 im Vereine
 Ritten sie all' ihm entgegen auf Rücken von
 Wassergetieren.
 Und der über die Flut hinbraust, der Länder-
 erschüttr'er,
 Ebnete selber die Wellen und schritt als
 Führer den Seepfad
 Hin vor dem leiblichen Bruder: es drängten
 sofort die Tritonen
 Sich zu dem Gotte heran, dumpfschmetternde
 Meertrumpeter,

Auf gewundenen Muscheln ausschmetternd
das Lied der Vermählung."

The copper-plate engraving of this picture was made by J. Burger and completed in the Summer of 1859.

Signed: B. Genelli fec. h. 1,06 m, br. 3,10 m.

50 Hercules Musagetes with Omphale. The description of this picture as written by the artist himself runs as follows: This conception consisting of several compositions was to adorn with life size figures the wall of a garden-hall.

Above the cornice of the hall you see between the lunettes, scenes from the life of Ganymede among the gods. In the first picture is Jupiter together with the intoxicated Amor, to whom Ganymede is offering a wine-bowl. In the second picture you see Ganymede sleeping among the Graces. In the third you see him and Jupiter reposing together, while the jealous Juno is looking on. In the fourth, Juno sees Ganymede in Amor's company, while the irritated god threatens his favourite, who is protected by Juno, with the veil.

Among these pictures there is a work, the chief picture, representing a bower, the

roof of which is borne by four Caryatides, representing the Seasons; in the middle is a fountain on the edge of which Hercules is sitting, singing to Omphale. Beside the hero is Phantasos inspiring him, while Zephyr is fanning the queen with his wings. Pan, a Satyr and Amors are near them. On the other side of the bower opposite to Omphale is Bacchus, near him Amor, Bacchanalians and a Centaur. From the tree behind the bower, its occupier is listening to the song, beside her is sitting Comus.

Between this picture and the Lambris, as a predella, is painted the bridal-procession of Bacchus and Ariadne. Both are sitting in a chariot drawn by four Centaurs, before the chariot are the Muses, Bacchus' companions, in front of this group is Comus chasing on drunken Centaurs, behind Silenus, Satyrs and Amors.

The five Amorettes painted under the shield-bearers in the lunettes above the cornice, refer to the effeminate life of Hercules with Omphale and to the cruelty of Amor, for which reason one Amor is represented as suckling from a lioness, another spinning, one wrapped in the skin of a lion mimicking

a drunkard, a fourth practising on a lyre and a fifth sleeping.

Of the two medallions to the right and left of the chief picture, the left one represents Hercules and Omphale at night-time, Pan lying in ambush. The audacious lover, believing that he is approaching Omphale, is deceived and falls into the hands of Hercules, having donned female attire, while Omphale had wrapped herself in the skin of a lion. To the mirth of both lovers a slave illuminates the scene. The other medallion to the right of the picture, represents Pan and Amor, the latter carrying a dark-lantern, starting out on love adventures. They find an object, but to Pan's indignation, the god of Sleep reveals an Hermaphrodite.

Signed: B. Genelli fec h. 1,93 m, br. 3,06 m.

51 Abraham, and the three Angels foretelling him the birth of Isaac.

Signed: B. Genelli fect. h. 1,80 m, br. 2,96 m.

52 A Fight between Lycurgos and Bacchus and Bacchanalians. Lycurgos, King of the Edoni in Thrace, is victor. Upon his war-chariot, he pursues the flying band of Bacchus. Bacchus himself riding on a Cen-

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taur, springs into the floods from whence Thetis with the Nereids come to meet him. The Muses accompanying Bacchus, the introducer of culture, fly away.

(Compare *Ilias VI*, 130.)

Signed: B. Genelli fecit. h. 1,58 m, br. 3,38 m.

*53 Bacchus among the Muses. This composition was originally destined to adorn the ceiling of a hall. The description of the picture as written by the artist himself runs:

In front of Bacchus, surrounded by the Muses, Silenus and Amor are dancing, whilst Comus is beating the kettle-drum; Zephyr reposing in the branches of a tree.

To the left of the picture we find Thalia sitting, with the mask of comedy and the staff in her hand; next to her in yellow dress is Erato; the figure in green dress with flowers in her hair is Polyhymnia. The figure in brown dress with the papyrus represents Clio.

On the right hand side Enterpe is sitting, with a flute in her hand, she is the administratrix of the Ode. The Muse in a red mantle with a tragic mask on her head is Melpomene. The figure sitting next to the god, distributing wine, is Cal-



53. Genelli: Bacchus among the Muses.

liope, presiding over epical poetry. The Muse with the lyre is Terpsichore and the one with the celestial globe and with Sirens' feathers in her hair is Urania.

In the corners of this picture you see Bacchus slaying a Triton, a girl-robber, near the town of Tanagra. The composition opposite to this one represents Bacchus, riding on a Centaur, slaying the king, Lycurgos.

The third group shows Bacchus leading back to the gods, upon a winged ass, Vulcan, who had been ejected from heaven.

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-- The fourth composition represents Bacchus and Ariadne. Completed 1868.

Signed: B. Genelli fecit. h. 1,88 m, br. 2,90 m.
(illustration of the picture, see page 65.)

*53a A Stage-Curtain. The description of this picture given by the artist himself, is as follows:

In the middle of this curtain you see a piece of drapery borne by two genii upon which the following words are written:

Der Leidenschaften wüstes Heer, dem
Schoss der alten Nacht entstammt,
Die stille Schar der Tugenden, vom Licht
geboren, lichtumflammt,
Der Nemesis, des Fatums Walten, ihr
schauet hier in Traumgestalten.

Under this waving texture are sitting upon dark clouds, Night, surrounded by her daughters, the passions: Pride, Avarice, Idleness, Gluttony, Voluptuousness, Envy and Wrath.

Above the texture is represented Light (Hemera) surrounded by her children, Hope, Faith, Love, Temperance, Strength, Justice and Wisdom.

Left hand side is sitting Fatum, to the right, Nemesis. In the frames of this composition you see to the left the Genius of Dramatic Art leaning against the Genius of Nature. Opposite to this group Fun and Seriousness are represented.

On the lower part of the curtain you see an actors'-procession on the way to play in a small town the Auto of Death's court-life. (This idea is taken from Don Quixote.) As the head of the procession are strolling a few wags followed by a car containing Death, a devil riding on horseback learning his part, a Knight, Angels, emperors and Papageno, some dancers and Ophelia gathering flowers, a queen stumbling in her course, pursued by Don Juan and Leporello. To the right you see Othello followed by a second triumphal car. From this car Falstaff is conversing with Don Quixote, Sancho, Mephistopheles and Faust. The last persons of the procession are the Maid of Orleans, Saladin and Nathan. The amorettes on horseback are actors' children.

Signed: B. Genelli fect. h. 235 cm, br. 316 cm.
(illustration of the picture, see page 8.)



35. Feuerbach: *Francesca di Rimini* and *Paolo*, her Beloved.

Gerhard, Eduard.

Born on the 29th of April 1812 in Erfurt, died on the 6th of March 1888 in Munich.

54 The Lions' Court in the Alhambra by Moonlight.

Signed: Eduard Gerhard 1860. h. 0,88 m, br. 0,75 m.

55 The Generalife near Granada. In the foreground, part of the buildings belonging to the Alhambra.

Signed: Ed. Gerhard 1869. h. 0,66 m, br. 0,93 m.

56 View of the Comares Tower in the Alhambra by moonlight.

Signed: Eduard Gerhard 1869 (on the back of the picture). h. 0,57 m, br. 0,47 m.

57 The Palazzo Moro in Venice (now pulled down).

Signed: Eduard Gerhard 1863 (on the back of the picture). h. 0,57 m, br. 0,43 m.

58 The Palace Vendramin in Venice at night-time.

h. 0,56 m, br. 0,41 m.

Hagn, Ludwig von.

Born on the 23rd of November 1820 in Munich, died on the 15th of January 1898 in Munich.

59 Part of the Garden Colonna in Rome.

Signed: L. v. Hagn 1867. h. 0,87 m, br. 0,69 m.

Hahn — Hess

60 Italian Garden-Scene.

Signed: L. v. Hahn 1861. h. 1,05 m., br. 1,10 m.

Henneberg, Rudolf.

Born on the 13th of September 1816 in Braunschweig,
died there on the 14th of September 1870.

61 The wild Hunting. According to a ballad
by Bürger.

Signed: R. Henneberg 1857. h. 0,73 m., br. 1,73 m.

Hess, Heinrich Maria von.

Born on the 19th of April 1798 in Düsseldorf, died on
the 23rd of March 1863 in Minich

*62 Portrait of the sculptor Thorwaldsen. The famous master sitting at a table covered with red cloth, upon which are lying hammer, chisel and a spray of laurel. The background forms a dark wall closed in on the right hand side by a column, thus affording an insight into the studio where Thorwaldsen has been working on a statue of Jason — ordered by the famous art amateur, Hoppe, in London — at which he was working for 30 years, now putting it aside, then taking it up again, until he at last completed it in 1833. The painter seems to have chosen intentionally that

statue as staffage, it playing such an important part in the sculptor's life and may indeed be called the child of his constant sorrow. In the top left hand corner it is signed in gilt letters: Albertus Thorwaldsen Sculptor. H. Hess pinx. 1834 (6?).



62. v. Hess: Thorwaldsen.

Dr. Nagler in his Lexicon of Artists cannot say enough in praise of this picture. It must not be forgotten that the picture described by Nagler, where a landscape instead of the studio forms the background, is not the original, but a reproduction by Seitz in Rome, to which Hess himself only added the last touches and varnishings; Nagler's praise may therefore be applied to our picture to a far greater extent.

Signed: H. Hess pinx. 1836 (4?). h. 0,85 m,
br. 0,68 m.

(Illustration of the picture, see above.)

Kaiser, Ernst.

Born on the 20th of July 1803 at Rain in Bavaria, died on the 26th of December 1865 in Munich.

63 Part of the Untersberg.

Signed: Ernst Kaiser. h. 0,27 m, br. 0,34 m.

Kirchner, Albert Emil.

Born on the 12th of May 1813 in Leipzig, died on the 4th of June 1885 in Munich.

64 Verona, seen from the Giusti Gardens.

Signed: A. E. Kirchner, München 1862. h. 0,86 m, br. 1,21 m.

65 View of the Piazetta and part of the Piazza di San Marco in Venice.

Signed: A. E. Kirchner, München 1865. h. 0,79 m, br. 1,28 m.

Klenze, Leo von.

Born on the 29th of February 1784 near Hildesheim, died on the 26th of January 1864 in Munich.

66 Interior of the Saracene Palace, Ruffalo, in Ravello near Amalfi.

Signed: L. v. Klenze 61. h 0,97 m, br. 0,83 m.

Koch, Joseph Anton.

Born on the 27th of July 1768 in Obergiebeln near Elbigenalp in Tirol, died on the 12th of January 1839 in Rome.

67 A Tiler's Cottage near Olevano.

Signed: J. K. h. 0,44 m, br. 0,56 m.

KÖBEL — LENBACH

Köbel, Georg.

Born 1807 in Worms, died on the 10th of December 1894
in Bruck near Munich.

68 The Spring of the Nymph Egeria, near Rome.
Signed: G. Köbel, München. h. 0,91 m, br. 1,38 m.

Kraus, Anton.

Born 1838 in Bamberg, died on the 30th of July 1872
at Olevano.

69 A Minstrel with his Servant.

Signed: 18 A. K. 67. h. 0,28 m, br. 0,28 m.

Larson, Marcus.

Born 1825 in Atvidaberg, died 1864 in London.

70 A Northern Harbour illuminated by the
Midnight Sun.

Signed: M. Larson. h. 0,56 m, br. 0,80 m.

Lenbach, Franz von.

Born on the 13th of December 1836 in Schlobenhausen,
died on the 6th of May 1904 in Munich.

*71 A Shepherd Boy.

Signed: F. Lenbach 1860. h. 1,04 m, br. 1,51 m.
(Illustration of the picture, see page 74.)

*72 A Lady's Portrait. Miss Schubart, who
afterwards became the wife of Paul Heyse.

Signed: F. Lenbach 1867. h. 0,58 m, br. 0,44 m.
(Illustration of the picture, see page 10.)

LENBACH



71. v. Lenbach: A Shepherd boy.

*73 Portrait of the Artist, by himself.

Signed: F. Lenbach 1865. h. 0,44 m, br. 0,37 m.
(illustration of the picture, see page 41.)

74 View of the Vega of Granada from the
Torre de las Infantas. 1868.

Signed: F. L. h. 0,36 m, br. 0,44 m.

75 View of the Alhambra seen from San Ni-
colas. 1868.

Signed: F. Lenbach. h. 0,70 m, br. 0,89 m.

LENBACH — LINDENSCHMIT

*76 The Tocador de la Reina in the Alhambra
in Granada. 1868.

Signed: F. L. h. 0,33 m, br. 0,25 m.
(illustration of the picture, see page 6.)

77 Portrait of a Monk.

Signed: F. Lenbach. h. 0,66 m, br. 0,50 m.

*78 Portrait of Count Schack.

Signed: F. Lenbach 1870. h. 0,89 m, br. 0,69 m.
(frontispiece.)

79 Portrait of Count Schack 1875.

Signed: F. Lenbach. h. 0,94 m, br. 0,71 m.

80 Study of a Head.

Signed: Lenbach. h. 0,42 m, br. 0,31 m.

Lindenschmit, Wilhelm.

Born on the 20th of June 1829 in Munich, died on the
8th of June 1895 in Munich.

81 The Fisher. Illustrating the ballad of Goethe:
“Halb zog sie ihn, halb sank er hin.”

Signed: W. Lindenschmit. h 2,32 m, br. 141 m.

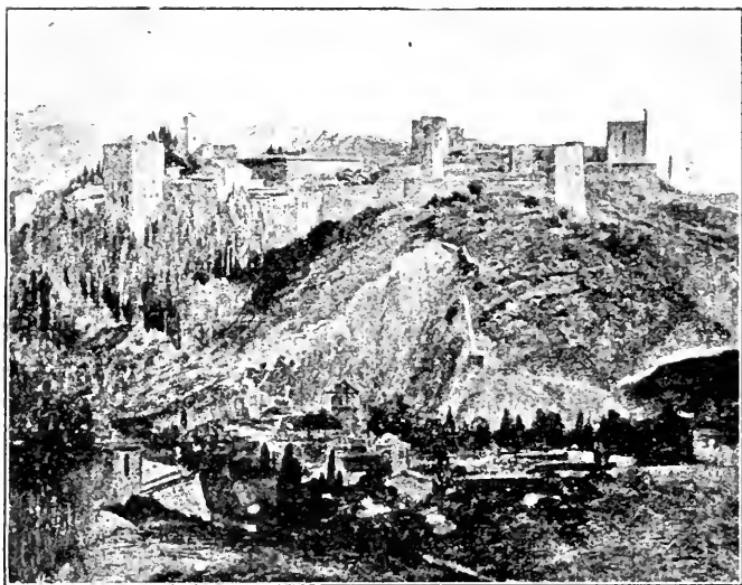
Liphart, Ernst von.

Born on the 24th of August 1847 in Dorpat, now living
in St. Petersburg.

82 The Night.

Signed: E. de Liphart. 1884. h. 0,98 m, br. 0,74 m.

LUDWIG — MARÉES



76. v. Lenbach: The Tocador de la Reina.

Ludwig, Karl.

Born on the 18th of January 1839 in Römhild, died on the 19th of September 1901 in Berlin.

83 A Woodland View. In the background the entrance to a park.
Signed: C. Ludwig 1863. h. 0,93 m, br. 0,74 m.

Marées, Hans von.

Born on the 24th of December 1837 in Elberfeld, died on the 5th of June 1887 in Rome.

84 A farm-labourer watering horses.
Signed: H. Marées 1864. h. 0,62 m, br. 0,92 m.

MARSHALL — MORGESTERN

Marshall, James.

Born 1838 in Amsterdam, died on the 18th of July 1902 in Leipzig.

85 Tartini's Dream or the Devil's Sonata.

Signed: James Marshall, Weimar 1863.
h. 0,81 m, br. 1,06 m.

Millner, Karl.

Born on the 25th of March 1825 in Mindelheim, died on the 19th of May 1895 in Munich.

86 View of Lake Gosau with the Dachstein.

Signed: Carl Millner. h. 0,43 m, br. 0,56 m.

87 View of the Obersee near Berchtesgaden.

Signed: C. Millner 1856, München. h. 1,08 m, br. 1,40 m.

Morgenstern, Christian Ernst Bernhard.

Born on the 29th of September 1805 in Hamburg, died on the 26th of February 1867 in Munich.

88 Night-time on the coast of Heligoland.

Signed: Ch. Morgenstern 1863. h. 0,78 m, br. 1,21 m.

Morgenstern, Karl.

Born on the 25th of October 1811 in Frankfurt a. M., died there on the 10th of January 1893.

89 View of Villafranca near Nice.

Signed: Carl Morgenstern 1861. h. 0,41 m, br. 0,63 m.

MORGENSTERN — NEUBERT

90 Tasso's house in Sorrent.

Signed: C. Morgenstern 1861. h. 0,27 m,
br. 0,38 m.

91 Coast of Capri.

Signed: C. Morgenstern 1862. h. 0,28 m,
br. 0,43 m.

Muhr, Julius.

Born on the 21st of June 1819 in Pless, died on the
9th of February 1865 in Munich.

92 A Gipsy Family in the Pussta.

Signed: Julius Muhr. h. 1,00 m, br. 1,33 m.

Naue, Julius.

Born on the 17th of June 1835 in Cöthen, now living
in Munich.

93 A Swan Maiden.

Signed: Naue. h 0,28 m, br. 0,17 m.

94 Return of Callias and Arete from the Battle
of Salamis. The motif is taken from the
poem: "Die Plejaden".

Signed: Naue 1881. h. 0,85 m, br. 0,53 m.

Neubert, Ludwig.

Born on the 28th of February 1846 in Leipzig, died
on the 25th of March 1892 on the Sonnenstein near Pirna.

95 View of Olevano.

Signed: L. Neubert. h. 0,88 m, br. 1,43 m.

NEUREUTHER



104. Preller: *Leucothea*.

Neureuther, Eugen Napoleon.

Born on the 13th of January 1806 in Munich, died there on the 23rd of March 1882.

96 Peter von Cornelius among his companions

in art. The other figures represent Klenze, Gärtner, Schwanthaler, Rottmann, Peter Hess and Kaulbach.

Signed: E. Neureuther 1861. h. 0,73 m, br. 1,01 m.

97 The Nun. Illustrative of Uhland's poem. As the nun falls down dying before a picture of the Mother of God, the soul of her beloved descends to her in the form of an angel.

Signed: E. Neureuther 1862. h. 1,03 m, br. 0,83 m.

98 A Souvenir of the Villa Mills situated upon the ruins of the emperors' palaces in Rome.

Signed: E. Neureuther 1863. h. 0,75 m, br. 1,01 m.

99 Madonna with Child in a Spring Landscape.

Signed: E. Neureuther 1865. h. 1,39 m, br. 0,87 m.

100 From Hermann and Dorothea. Hermann sought by his Mother.

Signed: E. Neureuther 1865. h. 0,63 m, br. 0,80 m.

101 Rezia's Dream.

Signed: E. Neureuther. h. 0,97 m, br. 1,20 m.

102 A Souvenir of the Villa Malta in Rome.
(Water-colour Drawing.)

h. 0,55 m, br. 0,66 m.

PILOTY — PRELLER



116. Rottmann: Springs at Callirhoe.

Piloty, Karl von.

Born on the 1st of October 1826 in Munich, died on the 21st of July 1886 in Ambach on the Lake of Starnberg.

103 Columbus' first glimpse of the New World.

Signed: Carl Piloty. h. 3,12 m, br. 2,24 m.

Preller, Friedrich.

Born on the 25th of April 1804 in Eisenach, died on the 23rd of April 1878 in Weimar.

***104** Leucothea appears to Odysseus in a Storm.

Signed: 18 F. P. 63. Weimar. h. 1,55 m, br. 0,94 m.

(illustration of the picture, see page 79.)

105 Calypso taking leave of Odysseus.

Signed: 18 F. P. 64. h. 1,56 m, br. 0,93 m.

Rahl, Karl.

Born on the 13th of August 1812 in Vienna, died there on the 9th of July 1865.

106 Portrait of the landscape-painter Ernst Willers.

Signed: C. Rahl Rom 18... h. 0,73 m,
br. 0,60 m.

107 Portrait of an Old Man.
h. 0,73 m, br. 0,60 m.

108 Study of a female Head.
h. 0,46 m, br. 0,36 m.

109 A Lady's Portrait.
h. 0,70 m, br. 0,54 m.

Rebell, Joseph.

Born on the 11th of January 1787 in Vienna, died on the 18th of December 1828 in Dresden.

110 View of Casamicciola on the Isle of Ischia.
Signed: Josef Rebell 1813. h. 0,32 m, br. 0,46 m.

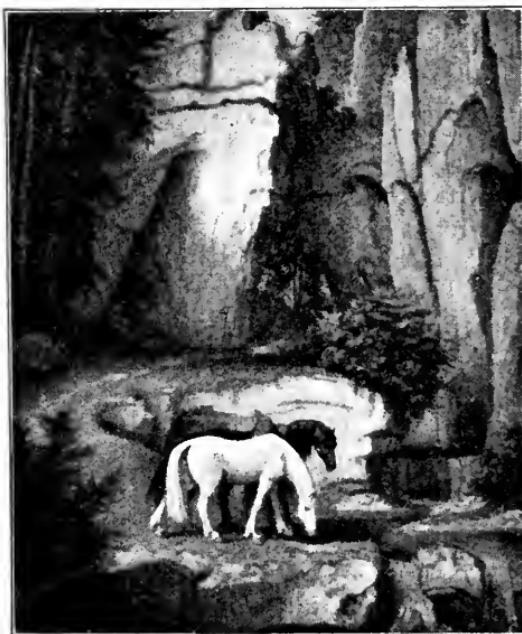
111 Sunset on the Coast of Capri. In the background the Isle of Ischia.

Signed: Jos. Rebell 1817. h. 0,40 m, br. 0,60 m.

Ross, Carl.

Born on the 18th of November 1817 at Altekoppel in Holstein, died on the 5th of February 1858 in Munich.

112 The Grotto of the Nymph Egeria near Rome.
Signed: C. Ross München 1856. h. 0,96 m,
br. 1,52 m.



149. v. Schwind: Hermit, watering the horses of a traveller.

Rottmann, Karl.

Born on the 11th of January 1798 in Handschuhsheim,
died on the 7th of July 1850 in Munich.

113 The Kochel Lake in the Bavarian Mountains.
h. 0,23 m, br. 0,31 m.

114 The Hintersee near Berchtesgaden. In
the background the hohe Göll in the
glow of sunset.

Signed: C. Rottmann (on the back of the
picture). h. 0,37 m, br. 0,46 m.

115 Rocky Sea-Coast in Greece, before Sunset.
Diameter 0,28 m.

*116 The Callirhoë Spring or Enneakrunos near
Athens.
h. 0,47 m, br. 0,60 m.
(copy of the picture, page 81.)

*117 An approaching Thunderstorm on the Sea-
Coast in Greece.
h. 0,76 m, br. 1,40 m.
(copy of the picture, page IX.)

118 } View of Rome, seen from the Villa Malta,
119 } (three pictures.)
120 } h. 0,27 m, br. 0,42 m.

Schleich, Eduard.

Born on the 12th of October 1812 at Harbach near Landshut, died on the 8th of January 1874 in Munich.

121 View of the Lake of Starnberg.
Signed: Ed. Schleich. h. 0,77 m, br. 1,15 m.

122 View of a part of Venice, at night.
Signed: E. Schleich. h. 0,46 m, br. 0,81 m.

123 An Alp. Motif from the Zillertal.
Signed: E. Schleich. h. 1,04 m, br. 0,83 m.

Schmidt, Max.

Born on the 23rd of August 1818 in Berlin, died on the 8th of January 1901 in Königsberg i. Pr.

124 Landscape near Nice.
Signed: M. S. 1851. h. 0,41 m, br. 0,61 m.

SCHMIDT — v. SCHWIND

125 View of Smyrna seen from the Caravanen Bridge.

Signed: Max Schmidt. h. 0,48 m, br. 0,67 m.

Schnorr von Karolsfeld, Ludwig Ferdinand.

Born on the 11th of October 1788 in Königsberg i. Pr., died on the 13th of April 1853 in Vienna.

126 The Erlkönig.

h. 0,51 m, br. 0,65 m.

Schweinfurth, Ernst.

Born 1818 in Karlsruhe, died on the 24th of October 1877 in Rome.

127 Cloister in Laterna.

Signed: Schweinfurth Roma. h. 0,32 m.
br. 0,23 m.

128 Landscape in Cervetri near Rome.

Signed: E. Schweinfurth Roma. h. 1,31 m,
br. 0,97 m.

Schwind, Moritz von.

Born on the 21st of January 1804 in Vienna, died on the 8th of February 1871 in Munich.

129 The Return of the Earl of Gleichen from the Crusades. The idea is taken from the well known Legend, mentioned also in Goethe's "Stella".

Signed: Schwind 1864. h. 2,28 m, br. 1.84 m.



151. v. Schwind: Rübezahl.

130 The Morning.
Picture: Diameter
0,37 m.

131 The Midday.
Picture: Diameter
0,37 m.

132 The Evening.
Picture: Diameter
0,37 m.

133 The Night.
Picture: Diameter
0,37 m.

134 An Angel leading
a Youth by the
hand is passing
with him through
the aisles of a
Gothic church.
h. 0,36 m, br. 0,25 m.

135 Water Fairies coming up from a Well and
giving water to a Stag to drink.
h. 0,69 m, br. 0,40 m.

136 Des Knaben Wunderhorn; A Youth lying
in the forest blowing his horn.
h. 0,49 m, br. 0,37 m.

137 The Erlkönig.
h. 0,31 m, br. 0,44 m.

138 A knight crossing the water in a boat at eventide. Beneath the boat is seen a Nymph.
h. 0,51 m. br. 0,36 m.

*139 The Wedding Trip. Schwind himself as the young husband and his friend Franz Lachner, the composer, as host.
h. 0,52 m, br. 0,41 m.
(illustration of the picture, see page 14.)

*140 Early Dawn.
h. 0,34 m, br. 0,40 m.
(illustration of the picture, see page 13.)

*141 A wandering Youth reposing in the shadow of a tree, and is looking towards a small town which lies before him.
h. 0,37 m, br. 0,22 m.
(illustration of the picture, see page 9.)

142 A Horseman reaching the top of a hill and looking back to the valley.
h. 0,35 m, br. 0,22 m.

143 The Wood-Chapel.
h. 0,33 m, br. 0,37 m.

144 Dance of the Fairies.
h. 0,62 m, br. 0,45 m.

145 The Spirits of the Elements praying to the Moon.
Oval; h. 0,21 m, br. 0,28 m.



156. v. Schwind: The Virgin.

146 Apparition in the Forest.

h. 0,41 m, br. 0,63 m.

147 Duel at night, at a garden-gate.

h. 0,57 m, br. 0,35 m.

148 Knight of the Cross returning from the Crusades.

h. 0,39 m, br. 0,26 m.

*149 A Hermit, watering the horses of a traveller.

h. 0,47 m, br. 0,38 m.

(illustration of the picture,
see page 83.)

150 Wieland, the Smith. The motif is taken from an old German Legend. Wieland, who is kept prisoner by the King, at whose command both his legs had been broken, forges himself wings in order to fly away. The King's daughter comes to see him under the pretext of having a broken needle repaired.

h. 0,53 m, br. 0,39 m.

*151 Rübezahl.

h. 0,64 m, br. 0,38 m.

(illustration of the picture, see page 86.)

152 Saint Wolfgang forces the devil to procure him stones for the structure of a Church.

h. 0,78 m, br. 0,44 m.

153 Father Rhine playing and singing, a ghost carrying the Nibelungen-Hort.

h. 0,34 m, br. 0,62 m.

154 The Danube with its Tributaries.

h. 0,34 m, br. 0,64 m.

155 King Crocus of Bohemia conversing with a wood-nymph, motif from a Bohemian Legend.

h. 0,78 m, br. 0,44 m.

*156 The Virgin, according to the verses of Schiller:

“Es sitzt eine Königin hoch und klar
Auf unvergänglichem Throne,
Das Haupt umflieht sie sich wunderbar
Mit diamantener Krone.”

h. 1,07 m, br. 0,58 m.

(illustration of the picture, see page 88.)

157 Tritons and Nereids.

h. 0,13 m, br. 0,41 m.



165. Spitzweg: Leave-Taking.

158 A Prisoner's Dream.

h. 0,52 m, br. 0,42 m.

v. SCHWIND — SPITZWEG

159 The Captive Princess. In the foreground a knight sleeping; in the background a captive princess watched by a giant.

h. 1,05 m, br. 0,59 m.

160 Hero and Leander.

h. 1,05 m, br. 0,59 m.

161 Hermit in a rocky vault.

h. 1,08 m, br. 0,51 m.

Sidorowicz, Siegmund.

Born 1846 in Lemberg, died on the 2nd of May 1881 in Vienna.

162 Evening Landscape.

Signed: Sidorowicz Monachia. h. 0,14 m,
br. 0,35 m.

Spitzweg, Karl.

Born in Munich on the 5th of February 1808, died there on the 23rd of September 1885.

*163 The Serenade, from the Barber of Sevilla.

Signed: Monogramm consisting of the letter S and a lance-head. h. 0,67 m, br. 0,52 m.
(illustration of the picture, see page 19.)

*164 A Hypochondriac, looking out of a window in the morning.

h. 0,53 m, br. 0,31 m.

(illustration of the picture, see page 21.)



172. Steinle : A Tower-Warder.

*165 Leave-Taking.
Lovers deeply engaged in tender conversation, in the background the postillion blows his horn as a signal to the swain to depart.
Signed as No. 163.
h. 0,53 m., br.
0,31 m.
(illustration of the picture,
see page 90.)

166 Turks in a Café.
Signed as No. 163.
h. 0,41 m., br.
0,52 m.

167 A Hermit playing the violin. In the back-ground a roe listening.
Signed as No. 163.
h. 0,31 m., br. 0,54 m.

168 Alpine dairymaids in a meadow.

Signed as No. 163. h. 0,47 m., br. 8,38 m.

Stademann, Adolph.

Born on the 19th of June 1824 in Munich, died there on the 30th of October 1895.

169 Winter Landscape.

Signed: Stademann. h. 0,40 m, br. 0,51 m.

Stange, Bernhard.

Born on the 24th of July 1807 in Dresden, died on the 10th of Oktober 1880 in Sindelsdorf on the Lake of Starnberg.

170 The Evening Bell.

Signed: B. Stange p. h. 0,47 m, br. 0,34 m.

171 Square in Venice by Moonlight.

Signed: Bernhard Stange 1862. h. 0,45 m, br. 0,73 m.

Steinle, Eduard Jacob von.

Born on the 2nd of July 1810 in Vienna, died on the 18th of September 1886 in Frankfurt on Main.

*172 A Warder at the top of a tower.

Signed: 18 E. S. 59. h. 1,39 m, br. 0,68 m.
(illustration of the picture, see page 92.)

173 A Violin-Player. The scene is taken from an anecdote in the life of the famous violin-player Tartini. Once in Padua, Tartini was thought to be dead, when unexpectedly he was heard playing in a tower.

Signed: 18 E. S. 63. h. 1,24 m, br. 0,79 m.



176. Steinle: Adam and Eve.

*176 Adam and Eve from the words in the first book of Genesis: And they heard the voice of the Lord God walking in the garden in the cool of the day; and Adam and his wife hid themselves from the presence of the Lord God amongst the trees of the garden.

h. 2,01 m, br. 1,22 m.

(illustration of the picture, see above.)

174 The Loreley (water-colour drawing). This is the first sketch of the ensuing picture.

Signed: 18 E.S. 63.
h. 0,73 m, br.
0,55 m.

*175 Loreley. In the foreground the Loreley upon a rock; in the depths a sinking ship is seen.

Signed: 18 E.S. 64.
h. 2,11 m, br.
1,35 m.

(illustration of the picture, see page 17.)

*176 Adam and

Werner, Karl Friedrich Heinrich.

Born on the 4th of October 1808 in Weimar, died on the 10th of January 1894 in Leipzig.

177 Interior of a Church in the moors of Pontini.
Signed: Carl Werner. h. 0,61 m, br. 0,50 m.

Willers, Ernst.

Born on the 11th of February 1802 in Vegesack (Oldenburg), died on the 1st of May 1880 in Munich.

178 Grove near Ariccia in the evening, to the right, view of the Cape of Circe.

Signed: E. Willers 1875. h. 1,08 m, br. 1,72 m.

179 View of Athens and the Acropolis, seen from the ruins of the Temple of Jupiter on the Ilyssus.

Signed: E. Willers, München 1872. h. 1,06 m. br. 1,71 m.

Wislicenus, Hermann.

Born on the 20th of September 1825 in Eisenach, died on the 25th of April 1899 in Goslar.

180 Imagination borne by Dreams.

Signed: G. W. h. 2,18 m, br. 1,44 m.

Wolf, August.

Born on the 22nd of April 1842 in Weinheim in Baden, living in Venice.

181 A Feast on the Isle of Murano near Venice.
Signed: A. Wolf 1880. h. 1,86 m, br. 2,75 m.

WOLF — ZIMMERMANN

182 Lovers in a Garden in Venice.

Signed: Wolf Venezia 1883. h. 1,75 m, br. 2,37 m.

Xylander, Wilhelm.

Born on the 1st of April 1840 in Copenhagen, there resident.

183 Dutch Landscape.

Signed: W. Xylander 1871. h. 0,29 m, br. 0,44 m.

Zimmermann, Albert.

Born on the 20th of September 1808 in Zittau, died on the 18th of October 1888 in Munich.

184 Golgatha during the Crucifixion.

Signed: Albert Zimmermann. h. 1,14 m, br. 2,23 m.

185 The Brocken-Scene of Goethe's Faust.

Historical landscape with many figures, the latter are painted by Schwind.

Signed: Albert Zimmermann. h. 3,20 m, br. 2,62 m.

186 View of the Lake of Como near Bellagio.

Signed: Albert Zimmermann. h. 0,87 m, br. 1,28 m.

Zimmermann, Richard.

Born on the 2nd of March 1820 in Zittau, died on the 4th of February 1875 in Munich.

187 Winter Landscape during the Night.

Signed: Richard Zimmermann, München 1863. h. 0,81 m, br. 1,08 m.

ZWENGAUER

Zwengauer, Anton.

Born on the 11th of October 1810 in Munich, died there on the 13th of June 1884.

188 Parte of the Kochel Lake, in the Bavarian Mountains.

h. 0,37 m, br. 0,32 m.



33. Feuerbach: Roman Lady.



II.

COPIES OF PICTURES
BY OLD MASTERS.





Albertinelli, Mariotto.

Born on the 13th of October 1474 in Florence, died there on the 5th of November 1515.
Florentine School.

189 Holy Family, copied by August Wolf.
The Original is in the Palace Pitti.
Diameter: 0,86 m.

Bartolommeo, Fra, called Baccio della Porta.

Born 1475 near Florence, died on the 31st of October 1517
in Florence.
Florentine School.

190 Christ's Burial, copied by A. Wolf. The original is in the Palace Pitti in Florence.
h. 1,51 m, br. 1,95 m.

Bassano, Giacomo (Jacopo da Ponte).

Born 1510 in Bassano, died there on the 13th of February 1592.
Venetian School (Bassano).

191 Baptism of Saint Lucilla, copied by August Wolf. The original is in the Museum at Bassano.
h. 1,82 m, br. 1,26 m.

Bellini, Giovanni.

Born about 1428 in Venice, died there on the
15th of November 1516.
Venetian School.

192 Madonna, with figures of four Saints, altar picture in the Church St. Zaccaria in Venice, copied by August Wolf.
Above rounded off. h. 4,73 m, br. 2,73 m.

193 Madonna and Child, with figures of two Saints, copied by A. Wolf. The original is in the Academy in Venice.
h. 0,65 m, br. 0,89 m.

194 Madonna and Child, copied by August Wolf. The original is in the Academy at Venice.
h. 0,76 m, br. 0,60 m.

195 Altar-picture with side pictures, from the Sacristy in the Church dei Frari at Venice ; copied by August Wolf.
Side pictures h. 1,14 m, br. 0,47, middle picture above rounded off. h. 1,85 m, br. 0,79 m.

Bonifazio, Veronese (the younger).

Born 1491 in Verona, died on the 19th of October 1553 in Venice.

Venetian School.

196 The slaughter of the Holy Innocents, copied by A. Wolf. The original is in the Academy in Venice.
Above rounded off. h. 1,93 m, br. 1,75 m.

BONIFAZIO — BUONAROTTI

197 Holy Family, surrounded by different Saints; copied by August Wolf. The original is in the Academy in Venice.
h. 0,79 m, br. 1,35 m.

Bordone, Paris.

Born about 1500 in Treviso, died on the 19th of January 1570 in Venice.
Venetian School.

198 A Fisherman, handing to the Doge a ring, he had received from Saint Mark. Copied by August Wolf. The original is in the Academy in Venice.
h. 3,64 m, br. 2,98 m.

199 Male Portrait; copied by August Wolf. The original is in the Uffizien in Florence.
h. 0,71 m, br. 0,56 m.

Buonarotti, Michelangelo.

Born on the 6th of March 1475 in Castel Caprese near Arezzo, died on the 17th of February 1564 in Rome.
Florentine School.

200 Holy Family. The original is in the Tribuna at Florence; copied by August Wolf.
Diameter: 1,18 m.

201 The Creation of Adam, ceiling-picture in the Sistine Chapel; copied by Carl Schwarzer.
h. 1,66 m, br. 3,46 m.

BUONAROTTI — CIMA

202 The Creation of Eve, ceiling-picture in the Sistine Chapel; copied by Carl Schwarzer.
h. 1,87 m, br. 2,59 m.

203 The Fall of Man and the Expulsion from Paradise, ceiling-picture in the Sistine Chapel; copied by Carl Schwarzer.
h. 1,66 m, br. 3,46 m.

204 The Prophet Jeshaiah in the Sistine Chapel;
copied by Carl Schwarzer.
h. 1,74 m, br. 1,29 m.

205 The Prophet Jeremiah in the Sistine Chapel;
copied by Carl Schwarzer.
h. 1,75 m, br. 1,29 m.

206 The Sibyl of Delphi from the Sistine Chapel; copied by Carl Schwarzer.
h. 1,75 m, br. 1,25 m.

207 The Sibyl of Lybia from the Sistine Chapel;
copied by Carl Schwarzer.
h. 1,74 m, br. 1,27 m.

Cima, Giovanni Battista da Conegliano.

Dates according to the signatures upon his pictures
about 1489 — 1508.

Venetian School.

208 Madonna and Child; copied by August Wolf. The original is in the Academy in Venice.
h. 0,71 m, br. 0,57 m.

CORREGGIO — GIORGIONE

**Correggio, Antonio Allegri, called
Correggio.**

Born about 1494 at Correggio, died there on the 15th of March 1534.

Lombardian School.

209 The famous picture, well known by the name: "Il giorno" or "Saint Hieronymus" in the picture-gallery at Parma; copied by August Wolf.

h. 2,11 m, br. 1,44 m.

Dyck, Anthony van.

Born on the 22nd of March 1599 in Antwerp, died on the 9th of December 1641 at Blackfriars (London).

Flemish School.

210 The Violoncello-Player, most probably Van Dyck's wife; copied by Franz von Lenbach. The original is in the Pinakothek in Munich.

h. 1,11 m, br. 0,94 m.

**Giorgione, Giorgio Barbarelli, called
Giorgione.**

Born about 1478 at Vedelago near Castelfranco, died 1511 in Venice.

Venetian School.

211 Altar-picture in the Cathedral at Castelfranko, painted 1504 (Madonna on a throne

GIORGIONE

with figures at either side of Saint Franziscus and Liberalis); copied by A. Wolf.
h. 2,02 m, br. 1,45 m.

212 "The Family of Giorgione" in the Manfrini Picture-Gallery; copied by August Wolf.
h. 0,81 m, br. 0,72 m.

213 Landscape showing a concert party; copied by Ernst von Liphart. The original is in the Louvre in Paris.
h. 1,08 m, br. 1,37 m.

214 The Concert; copied by Franz von Lenbach. The original is in the Palace Pitti at Florence.
Signed: Lenbach. h. 1,08 m, br. 1,20 m.

215 A Lady's Portrait; copied by Ernst von Liphart. The original is in the Palace Pitti at Florence.
Signed: von Liphart 1866. h. 0,70 m, br. 0,55 m.

216 A Lady's Portrait; copied by August Wolf. The original is in the Academy at Venice.
h. 0,57 m, br. 0,43 m.

217 Storm at Sea, waged by Demons and hushed by Saint Mark; copied by August Wolf. The original is in the Academy at Venice.
h. 1,18 m, br. 1,37 m.

GIORGIONE — LEONARDO

218 The Dead Christ, with figures of Angels ;
copied by A. Wolf. The original is in
the Monte di Pietà at Treviso.

h. 1,32 m, br. 2,00 m.

Leonardo da Vinci.

Born 1452 in Vinci, died on the 2nd of May 1519
at Château Cloux near Ambroise.

Florentine and Milanese School.

219 Portrait of Giovanna d'Aragona in the Palace Doria at Rome; copied by A. Cassioli. Giovanna d' Aragona was thought the most beautiful woman of her time and they called her "divine". There exists still a volume of poems to the praise of her beauty : *Il tempio della divina Signora Donna Giovanna d' Aragona*, fabricato da tutti i più gentili spiriti in tutte le lingue principali del mondo. Venezia MDLXV. — There are a great many portraits of her and the one which is thought to be the original, painted by Raphaël or one of his pupils, is in the Louvre at Paris. The reproduction in the Palace Doria is most probably not painted by Lionardo himself, but by an unknown successor.

h. 1,05 m, br. 0,82 m.

MORETTO — PALMA

Moretto, Alessandro Bonvicino called
Moretto da Brescia.

Born about 1498 in Brescia, died there 1555.
Venetian School (Brescia).

220 Saint Justina; copied by D. Penther. The original is in the Museum in Vienna.

Signed: Daniel Penther 1877. h. 2,00 m, br. 1,38 m.

Murillo, Bartolomé Estéban.

Baptised on the 1th of January 1618 in Sevilla, died there on the 3rd of April 1682.

Spanish School (Sevilla).

221 The Holy Virgin upon the crescent of the moon; with figures of Angels; copied by Ernst von Liphart. The original is in Madrid.

h. 2,06 m, br. 1,42 m.

222 A Mother and Child; copied by Franz von Lenbach. The original is in the Palace Corsini at Rome.

Signed: F. Lenbach. h. 1,64 m, br. 1,06 m.

Palma, Jacopo, Palma the Elder called
Palma Vecchio.

Born about 1480 in Serinalta near Bergamo, died 1528 in Venice.

Venetian School.

223 Saint Barbara, copied by A. Wolf. The original is in the Church Santa Maria Formosa in Venice.

Above rounded off. h. 2,15 m, br. 0,89 m.

224 Large Altar-Picture in the Church San Stefano at Vicenza (Madonna, with figures of Saint George and Saint Lucia); copied by A. Wolf.

Above rounded off. h. 3,28 m, br. 2,23 m.

225 The Holy Family; copied by Hans von Marées. The original is in the Palace Colonna in Rome.

h. 0,82 m, br. 1,08 m.

226 Lucretia; copied by D. Penther. The original is in the Museum in Vienna.

h. 0,83 m, br. 0,68 m.

Piombo, Sebastiano del.

Born about 1485 in Venice, died on the 21st of June 1547 in Rome.

Venetian and Roman School.

227 Altar-Picture, with figures of Saint John Chrysostom, St. John the Baptist, Saints George, Anthony, Magdalene and Catharine; copied by August Wolf; the original is in the Church S. Giovanni Chrisostomo in Venice.

h. 2,15 m, br. 1,64 m.

Pordenone, Licinio Giovanni Antonio da.

Born 1483 in Pordenone, died in January 1539 in Ferrara.

Venetian School.

228 A Lady's Portrait; copied by August Wolf. The original is in the Academy in Venice.

h. 0,46 m, br. 0,43 m.

PORDENONE — RUBENS

229 Herodias, copied by Franz von Lenbach.
The original is in the Palace Doria in Rome.
Signed: F. Lenbach. h. 0,85 m, br. 0,68 m.

Romanino, Girolamo.

Born about 1485 in Brescia, died there 1566.
Venetian School (Brescia).

230 Madonna upon the throne, with figures of
Saints; copied by August Wolf. The
original is in the Church S. Francesco at
Brescia.
Above rounded off h. 3,08 m, br. 1,93 m.

Rubens, Petrus Paulus.

Born on the 28th of June 1577 in Siegen, died on the
30th of May 1640 in Antwerp.
Flemish School.

231 Portrait of the artist by himself; copied
by Franz von Lenbach. The original
is in the Uffizien in Florence.
Signed: Lenbach. h. 0,85 m, br. 0,61 m.

232 Portrait of the artist by himself; copied
by Franz von Lenbach. The original
is in the Palace Pitti in Florence.
Signed: F. Lenbach. h. 0,56 m, br. 0,45 m.

233 Portrait of Elizabeth Brandt; copied by
Franz von Lenbach. The original is in
the Uffizien in Florence.
Signed: F. Lenbach. h. 0,37 m, br. 0,27 m.

SANTI

Santi, Raffaello, called Raffaello da Urbino.

Born on the 6th of April 1483 in Urbino, died on the 6th of April 1520 in Rome.

Umbrian, Florentine and Roman School.

234 Madonna; copied by Bernhard Endres.
The original was formerly in the Conne-
stable in Perugia and is now in the Her-
mitage in St. Petersburg.

h. 0,19 m, br. 0,19 m.

235 Female Portrait; copied by Hans von
Marées. The original is in the Palace
Pitti in Florence.

h. 0,81 m, br. 0,59 m.

236 Portrait of the Pope Julius II.; copied by
Ernst von Liphart. The original is in
the Uffizien in Florence.

h. 1,08 m, br. 0,80 m.

237 Portrait of a young man in the Louvre in
Paris; copied by Ernst von Liphart.
h. 0,58 m, br. 0,43 m.

238 Portrait of Navagero and Beazzano on one
picture; copied by Carl Schwarzer. The
original is in the Palace Doria in Rome.

h. 0,82 m, br. 1,16 m.

SARTO -- TINTORETTO

Sarto, Andrea del.

Born on the 16th of July 1486 in Florence, died there
on the 22nd of January.

Florentine School.

239 Portrait of the artist by himself; copied
by Franz von Lenbach. The original
is in the Uffizien in Florence.
h. 0,55 m, br. 0,41 m.

240 The famous Madonna in the Tribuna in
Florence; copied by August Wolf.
h. 2,12 m, br. 1,81 m.

241 Madonna and Child; copied by August
Wolf. The original is in the Palace Pitti.
h. 0,88 m, br. 67 m.

Suttermans, Joost (Justus).

Baptised on the 28th of September 1597 in Antwerp,
died on the 23rd of April 1681 in Florence.
Flemish School.

242 Portrait of a boy; copied by Anton Kraus.
The original is in the Palace Pitti.
h. 0,45 m, br. 0,36 m.

**Tintoretto, Jacopo Robusti,
called Tintoretto.**

Born on the 29th of September 1518 in Venice, died
there on the 31st of May 1594.
Venetian School.

243 The Miracle of Saint Agnes, altar-picture
in the Church Santa Maria del Orto in
Venice; copied by August Wolf.
h. 3,99 m, br. 1,98 m.

TINTORETTO — TIZIAN

244 Ariadne and Bacchus; copied by August Wolf. The original is in the Doge's Palace in Venice.
h. 1,49 m, br. 1,70 m.

245 Portrait of Procurator Priuli; copied by August Wolf. The original is in the Doge's Palace in Venice.
h. 1,08 m, br. 0,86 m.

246 Portrait of Antonio Capello; copied by August Wolf. The original is in the Academy in Venice.
h. 1,15 m, br. 0,86 m.

247 Female Portrait; copied by Franz von Lenbach. The original is in Madrid.
h. 0,63 m, br. 0,49 m.

Tizian, Vecellio, called Tiziano.

Born 1477 at Pieve di Cadore, died on the 27th of August 1556 in Venice.
Venetian School.

248 The famous picture known by the name "Terrestrial and Celestial Love" in the Palace Borghese in Rome: copied by Franz von Lenbach.
Signed: F. Lenbach 865. h. 1,12 m, br. 2,72 m.

249 The Assumption, in the Academy in Venice ; copied by Karl Fries.
Above rounded off. h. 2,30 m, br. 1,22 m.

250 Madonna, with figures of Saints and members of the Family Pesaro, altar-picture in the Church dei Frari in Venice; copied by August Wolf.
Above rounded off. h. 3,97 m, br. 2,26 m.

251 Holy Family; copied by August Wolf. The original is in the Gallery in Dresden.
h. 1,40 m, br. 1,96 m.

252 Portrait of Jacopo Soranzo; copied by August Wolf. The original is in the Academy in Venice.
h. 1,07 m, br. 0,90 m.

253 The Venus in the Tribuna; copied by Franz von Lenbach.
Signed: F. Lenbach. h. 1,18 m, br. 1,68 m.

254 Flora, (so titled;) copied by August Wolf. The original is in the Uffizi in Florence.
h. 0,78 m, br. 0,63 m.

255 The Battle of Cadore; copied by A. Cassioli. The original is in the Uffizi in Florence.
h. 0,75 m, br. 0,90 m.

256 Ceiling-picture, representing History; copied by A. Wolf. The original is in the Mark Library in Venice.
h. 1,60 m, br. 1,67 m.

TIZIAN

257 Maria on the way to the Temple, in the Academy in Venice; copied by August Wolf.
h. 3,50 m, br. 7,70 m.

258 The Adoration of the Shepherds; copied by Hans von Marées. The original is in the Palace Pitti in Florence.
h. 0,92 m, br. 1,11 m.

259 Picture in the Louvre in Paris, known by the name of "The Marquis Dávalos"; copied by Ernst von Liphart.
h. 1,19 m, br. 1,04 m.

260 The famous Portrait of Charles V, on horseback; copied by F. v. Lenbach. The original is in the Picture Gallery in Madrid.
Signed: Franz Lenbach 1868 nach Tizian.
h. 3,35 m, br. 2,79 m.

261 Portrait of a Child, representing the daughter of Roberto Strozzi; copied by F. v. Lenbach. The original was formerly in the Palace Strozzi in Florence, now in the Royal Picture Gallery in Berlin.
h. 0,62 m, br. 0,50 m.

262 Portrait of Pietro Aretino, copied by Franz v. Lenbach. The original is in the Palace Pitti in Florence.
h. 0,96 m, br. 0,77 m.

263 Male Portrait; copied by F. v. Lenbach.
The original is in the Palace Pitti.
Signed: Lenbach. h. 1,11 m, br. 0,95 m.

264 Herodias with St. John the Baptist's Head;
copied by Franz von Lenbach. The
original is in Madrid.
Signed: Lenbach. h. 0,86 m, br. 0,79 m.

265 Young Tobias, guided by an angel; copied
by August Wolf. The original is in
the Church San Marziale in Venice.
h. 1,70 m, br. 1,44 m.

Velasquez, Diego Velasquez de Silva.
Baptised on the 6th of June 1599 in Sevilla, died on
the 7th of August 1660 in Madrid
Spanish School (Sevilla and Madrid).

266 Portrait of King Philippe IV; copied by
Franz von Lenbach. The original is
in Madrid.
h. 1,88 m, br. 1,22 m.

267 Portrait of Philippe IV on horseback;
copied by Hans von Marées. The
original is in the Palace Pitti in Florence.
h. 1,24 m, br. 0,90 m.

268 The Infant Balthasar Carlos on horseback,
son of Philippe IV; copied by Ernst von
Liphart. The original is in the Royal
Picture-Gallery in Madrid.
h. 2,08 m, br. 1,68 m.

VELASQUEZ — VERONESE

269 Portrait of Alonso Cano; copied by Ernst von Liphart. The original is in Madrid.
h. 1,06 m, br. 0,86 m.

Veronese, Paolo Caliari, called Veronese.

Born 1528 in Verona, died on the 19th of April 1588
in Venice.

Venetian School.

270 The Espousal of Saint Catharine, altar-picture in the Church Santa Catharina in Venice; copied by A. Wolf.
h. 3,77 m, br. 2,43 m.

271 272 Two frescos from the Villa Maser, near Treviso (Bacchus and Ariadne and the Birth of Amor); copied by August Wolf.

Semicircle. h. 1,88 m, br. 3,98 m.

273 Votive-picture in remembrance of the Battle of Lepanto, Christ in Glory, Faith, Venezia, Saint Justina, Sebastiano Venier, the victor of Lepanto and A. Barbarigo, who fell in this battle. The original is in the Doges' Palace in Venice.
h. 1,15 m, br. 2,25 m.

274 Altar-picture (Madonna upon the throne) from the Academy in Venice; copied by August Wolf.

Above rounded off. h. 3,38 m, br. 1,90 m.

LIST OF THE ARTISTS, WHO PAINTED THE COPIES.

Cassioli, Amos, born in Asciano 1832, died 1890.

Nr. 219, 255.

Endres, Bernhard, born in Owingen 1805, died on the 3rd of December 1874 in Munich. Nr. 234.

Fries, Karl Friedrich, born the 20th of November 1831 in Winnweiler, died the 23rd of December 1871 in St. Gallen. No. 249.

Kraus, Anton, born 1838 in Bamberg, died the 30th of July 1872 at Olevano. Nr. 242.

Lenbach, Franz von, born on the 13th of December 1836 in Schrobenhausen, died the 6th of May 1904 in Munich. No. 210, 214, 222, 229, 231 bis 233, 239, 247, 248, 253, 260—264, 266.

Liphart, Ernst von, born on the 24th of August 1847 in Dorpat. No. 213, 215, 221, 236, 237, 259, 268, 269.

Mareés, Hans von, born the 24th of December 1837 in Elberfeld, died the 5th of June 1887 in Rome. No. 225, 235, 258, 267.

Penthaler, Daniel, born 1837 in Lemberg, died the 10th of February 1887 in Vienna. No. 220, 226.

Schwarzer, Karl. No. 201—207, 238.

Wolf, August, born the 22nd of April 1842 in Weinheim in Baden. No. 189—200, 208, 209, 211, 212, 216—218, 223, 224, 227, 228, 230, 240, 241, 243—246, 250—252, 254, 256, 257, 265, 270—274.



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